

WOOD CARVINGS BY CHILDREN, AGES 13 AND 14, BANTU SCHOOLS, NATAL, SOUTH AFRICA

FROM THE ARTICLE BEGINNING ON PAGE 19

SCHOOL ARTS

PAINTING ACTIVITIES AT VARIOUS AGES SIXTY CENTS/NOVEMBER 1955

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Cover photograph is of wood carvings by children of the Bantu schools, Natal, South Africa. See page 19.

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SCHOOL ARTS

the art education magazine

VOLUME 55, NUMBER 3

NOVEMBER 1955

Painting Activities at Various Ages

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using this issue

This issue of School Arts features Painting Activities at Various Ages. There are discussions on tempera painting, water-color painting, oil painting, dry tempera painting, finger painting, and encaustic painting, with suggestions of value to various age levels. Articles on other subjects make the issue well-balanced and of interest to all readers.

Classroom teachers will especially appreciate Helen Patton's article on *Painting in the Grades*, page 5. Her answers to many questions asked by room teachers will be of great value to instructors in the elementary grades. Katherine Stannard, page 9, describes an economical method of painting with dry tempera colors, avoiding many of the cleanup problems, and encouraging spontaneity of expression. Dolores Amatuzio, page 11, tells how older children were encouraged to make sketches of their surroundings and how they found these very valuable in oil painting. Anna Dunser gives us an introduction to finger painting on page 17, and discusses its values at various ages. Gladys Milligan, a prominent portrait painter and teacher gives us a good philosophical basis for creative painting on page 23. The *Here's How* feature by Ernest M. Illman, page 33, discusses how broken wax crayons may be used in a form of encaustic, or melted wax painting.

The article on *Children and Art*, by Joseph A. Barry, which appeared in the September issue of *House Beautiful* magazine, is reprinted on page 25 with permission of the publishers. While directed to parents and the general public, this article explains in clear terms many of the objectives of modern art education which may not be understood by all teachers. Anna R. Meixell, page 14, discusses the making of a mural in cut paper by her sixth grade class, using the theme of Thanksgiving in the twentieth century. Author John Watt Grossert, page 19, takes us on a visit to the Bantu schools of Natal, South Africa, and gives us an excellent report on the progress of art education in this newly-developed area.

Julia Schwartz, page 43, discusses how the drawings of children may help us understand them better. Questions asked by our readers are answered by Alice Baumgarner on page 47. Ralph Beelke reviews recent books of interest to educators on page 45. The editorial, page 48, discusses some of the considerations of the teacher when he evaluates the work of his children. Teachers discover many sources for supplies and learn about newly-developed products through the *Items of Interest* columns and the advertisements. Articles are planned and indexed so that they may be easily removed and filed for quick reference under our unique "Easyfile" plan.

NEWS DIGEST

New Jersey Art Convention The New Jersey Art Education Association will hold its annual conference during the state teachers convention at Atlantic City, Nov. 10-12. Workshops will be featured, with outstanding craftsmen and designers participating in the program.

Northern California Conference The Northern California section of the Pacific Arts Association will meet at Asilomar, California, November 10-13. Viktor Lowenfeld will be featured speaker, and there will be thirteen workshops with prominent demonstration leaders. Get details from Bernice Americh, 1206 Blewett Ave., San Jose, Calif.

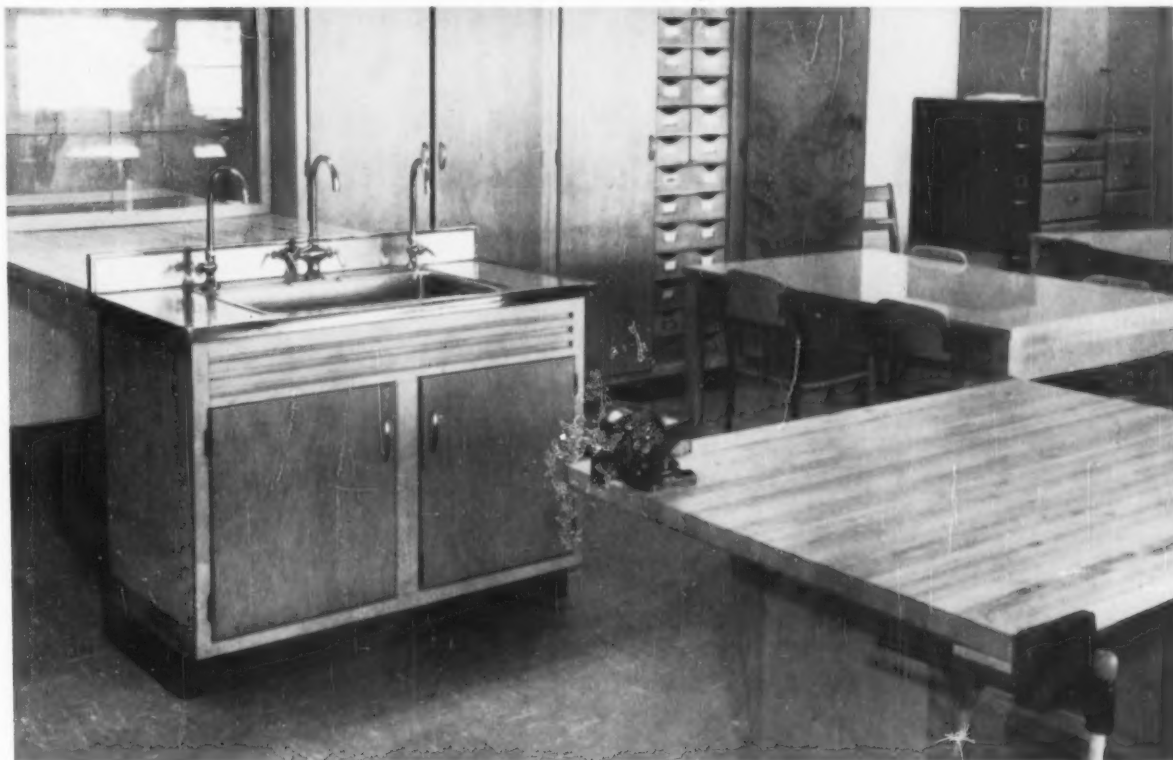
New England Craft Exhibit Craftsmen from six New England states are exhibiting their work at the New England Craft Exhibition, 1955, in the Worcester Art Museum. The exhibit continues through November 27. The 451 objects on display are the work of 165 invited participants. Good design is emphasized in the work selected.

New Building for Buffalo Construction of a \$3,750,000 building to jointly house the art education and industrial arts divisions of the State College for Teachers at Buffalo has been given first priority in the building program. Action awaits approval of a state bond issue.

Artmobile is a Reality The dreams and efforts of George Kimak, Barbara Chapin, and others became a reality in September when New York State's first Artmobile unit was opened at the State Fair in Syracuse. The unit was opened to the public by Dr. James E. Allen, Jr., New York State's new commissioner of education, as his first official act. The first exhibit, which reviews art in New York State for the past 150 years, contains works in many media loaned by twelve of the major art museums in the state. Fifteen thousand visitors saw the Artmobile exhibit during its first week. Other units are being planned. This pioneering museum-on-wheels project was supported by the State Art Teachers Association, the American Association of University Women, the State Teachers Association, the state Association of Public School Adult Educators, and the state Audio-Visual Council. And while we give all due credit to those whose support and funds made the project possible, we must pay special tribute to Barbara Chapin and George Kimak, whose faith, sacrifice, and effort made reality out of an idea. Readers interested in this project may secure information by writing to Artmobile, Inc., Volunteer Center, 612 Loew Building, Syracuse, N.Y.

Interior of New York's first Artmobile unit, opened at the State Fair.





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Second grade painting by Diane Venier, Knapp School; Ann Kelly, teacher. Painting may be as natural as talking and playing.

HELEN PATTON

A city consultant in art replies to many questions which are frequently asked by her classroom teachers. Here are practical suggestions about painting which will prove helpful to classroom teachers everywhere.

PAINTING IN THE GRADES

Painting in the Lower Grades Children like to paint. Big brushes and big sheets of newsprint allow for much freedom. Big muscles are encouraged to work freely, big arm movements produce bright, colorful easel paintings. If encouraged, the young child takes as easily to the painting experience as he does to talking and playing. Painting helps the young child learn how to assume responsibility; caring for the paint jars, washing the brushes and seeing that the bristles are up and handles down; and storing them in an orderly manner. Easels should always be available in the primary grades, although a working area can be provided by covering the floor with newspapers. Working on the floor

has an advantage since the paint will not run so readily. Masking tape may be used to fasten paper to the blackboard, providing additional space.

Painting may be introduced as a surprise for those children who seem ready for it, but some system of rotation should be used so that every child has a chance to paint. Often children who do not express themselves readily with crayon will "fly" when they use paint. The young children will need to understand about keeping the same brush in the same color, why too much paint should not be used, and a few simple cautions in the care of paint and brushes. The teacher may ask, "Who has an idea?" and suggest that



First grade painting, James Hazlett; Ethel Gotsche, teacher.



Kindergarten work, Sharon Watkins; Rosella Kreiser, teacher.

children go to the easel or floor as they have something in mind. Since it is rarely possible for all children to paint at once, other children could develop their ideas in crayon, but each child should understand that he will have a chance to paint soon. This seems better than allowing painting as a reward. In addition to the easels or floor painting area, there should be easel clips or thumbtacks to hold paper on the easel, newsprint paper, preferably eighteen by twenty-four inches; powder paint; easel brushes; jars for paint; and a large bucket of water for washing brushes. For those working with crayon at their seats we must not forget large manila paper, probably twelve by eighteen inches, and the crayons. Some of the questions most frequently asked by classroom teachers are discussed below.

1. Why are long-handled brushes desirable? Long handles give the younger children a maximum opportunity to use their big muscles and to develop a swing of their arm as they work. It is inadvisable to saw the handles off in order to shorten the brushes. To solve the problem of tipped-over paint jars use taller jars and place them in the metal trough of the easel or make a simple wooden trough to hold the paint jars. Encourage children to bring brushes, if they wish. It is fun to experiment with toothbrushes, broad enamel brushes, pieces of sponge. Children may even make brushes by tying or wiring together bristles from old brooms or whisk brooms. They may find that effects of sky and water can best be obtained by using a special type of brush.

2. How can I get enough easel brushes? Easel brushes are expensive. Perhaps teachers will be able to pool their brushes in order to have a floating supply. It may be advisable for teachers to divide the brushes, marking each room's brushes with a different band of color, and borrowing from other rooms when many children are to paint.

3. How should children hold the brush? Let the child experiment. The easiest way seems to be with a grip similar to that for holding a spoon. Encourage the child to keep his arms relaxed. The brush is not a scrub mop. The bristles, especially of the soft brush, are fragile. Proper respect for tools and materials can be emphasized early.

4. How can children avoid mixing colors in jars? If possible, have a separate brush for each jar. If each child uses one brush, keep a jar of water with the paints and have him wash out his brush each time a new color is used. Interesting effects can be obtained by mixing

colors directly on the paper with the brush, but this type of mixing should be done only when small quantities of paint are used.

5. What procedure is good for cleaning brushes? Wherever and whenever children are painting, a bucket of water should be provided for washing brushes. Children should be showed how to wash brushes by swishing them through the water, not by rubbing them on the bottom or sides of the bucket. When the paint is removed, the brushes should be carefully brought to a point with the fingers so that all bristles will be together. If children are encouraged to handle the brushes gently, "as if they were handling a cat's tail or a squirrel's tail," they will take pride in caring for them.

6. Should brushes ever remain in the paint? There is a temptation to leave the brushes in the paint, especially if they are to be used again soon. This is not advisable. In the first place, children should clean up after the lesson. Proper habits can be formed easily if children realize that the cleanup is an important part of the entire experience. Leaving brushes in the paint will be disastrous; the bristles lose their snap, and the brush will no longer be flexible.

7. How should brushes be stored? They may be stored in paint jars, tin cans, glasses, or specially designed wooden racks similar to those used for scissors. The racks have the advantage of providing an accurate count of brushes. They can be made to accommodate different sized brushes. Most important, keep the bristles up in the container.

8. What kind of paper is best for easel painting? Newsprint, size eighteen by twenty-four inches or larger, is inexpensive and provides a fine surface for easel painting. Children may be encouraged to bring old laundry wrappings, suitable paper from home. The want-ad section of the daily newspaper is excellent also. Encourage children to let the gray show through. It may give an interesting effect.

9. What containers should be used for the paints? Pint-sized glass jars filled about one-fourth way with the paint have advantages in the early grades because they do not tip over easily. Plastic containers are excellent. Some teachers prefer to use muffin tins. A small-sized muffin tin may be greased or lined with paper cups to make the cleanup easier. If paper cups are used, the leftover paint can be salvaged and kept for use later. Aluminum tins are being used by many teachers because they do not rust like the common variety.

10. How many colors should be mixed for each child? There is no inviolable rule. It is desirable to encourage the child to use at least two colors, a dark and a light. Using just the primaries (red, yellow, blue) and letting the mixture on the paintbrush form a third color helps children see how colors change personalities when they are mixed together. The six standard colors and brown and black are often used.

11. How can light colors be mixed? When mixing a light color, begin with white; add a little red to white to make pink, and so on. Starting with red and adding white often results in "gallons."

12. What about the child who always scribbles? It is important to recognize that the child does not associate ideas with his paintings until he has had experience. Full kinesthetic control of materials varies with the child. Since painting ability develops according to the child's mental and physical growth, we can do more harm than good by forcing representation before the child is ready for it.

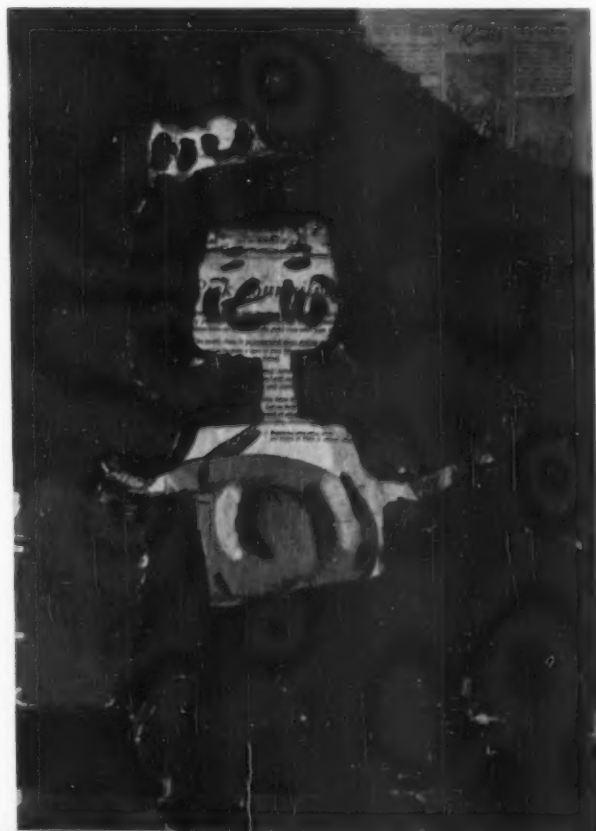
13. Should the child's proportion be respected? The child does not see people, houses, the things of his world as adults see them. Forcing "devices" on the small child results in stereotyped, stilted expression. The child sees the things which are most important as largest, he paints X-ray houses and X-ray people. His work is free and spontaneous and completely childlike, and should be respected because it reflects his way of working and seeing.

14. How can I help children originate ideas? Natalie Cole says in her "Arts in the Classroom" that "Children cannot create out of a vacuum. They must have something to say and be fired to say it. More time spent in experiencing richly what they are going to paint will bear fruit in faster outpouring of the child's picture when he gets started. If anybody thinks teaching children's painting is a negative job, with the teacher sitting at her desk while the children jump at the chance to 'paint anything you want to, boys and girls,' he is all wrong. He will very likely find that most of the children don't want to paint anything very much and those who do seem to want to hash over a picture they made in some former room at an earlier time." Each group will have its own interests. It is important to build up enthusiasm on the part of the children before they actually begin painting. Enthusiasm is catching and children love to tell what they are going to paint before they start. After the "warm up," let the children begin and watch them try their wings.

15. How may I evaluate children's paintings? Space filling, use of color, proper handling of brushes are important. Remember that we are teaching children. We are measuring the child's growth as he competes with himself, not in competition against a group. When he can evaluate his own work objectively we have really taught him.



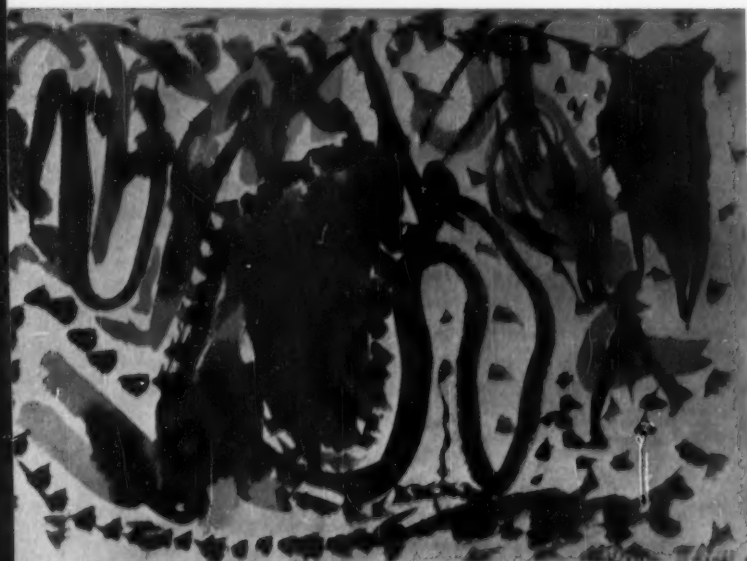
Fourth grade water color, above, by Esther of Howell School, Viola Albrecht, teacher. Tempera on newspaper, below, is by Joyce Kannenberg, third grade. Evelyn Sherman, teacher.



Painting in the Upper Grades There is no reason why children should discontinue the use of big brushes and poster paints as they enter the upper grades. It is desirable to have a variety of materials available so that children may experiment. Poster paint has a place, water color performs a special task, crayon is desirable for some types of work, and large colored chalks provide a medium for some children to express themselves most freely. Often children derive a great deal of pleasure from mixing media. Crayon with a water-color wash, wet chalk, tempera and water color are all part of the child's equipment for expressing ideas. Paint is not always for brushes. Why not try painting with a string, with sticks, with pieces of cardboard? There are many ways. There is not one right way. Children are inventive and like to explore. They will learn that some things, some ways, work better than others. Paint is not always for white drawing paper, or manila, or newsprint. Have you tried painting on corrugated cardboard? Paper used for packing phonograph records? Laundry wrappings? Want-ad sections of the newspaper? Have you given children a chance to bring some odd piece of paper for an experimental painting lesson? Have children ever painted on odd-shaped paper?



*Tommy Thomsen, fifth grader, Knapp School, painted above.
Below by Dean Theos, grade six. John Lobenstein, teacher.*



Painting with Water Colors Upper grade children enjoy painting with water color, but they need to understand that it is a different medium than the tempera paint to which they have become accustomed. The principal difference is that water color is transparent while tempera or poster paint is opaque. Children will find that the paints behave quite differently because of their transparent nature. Paints will not cover the paper, colors will run and will not cover each other. Any color is changed by the colors and paper under it. Water color is a different medium, capable of performing certain tasks, and there are different ways of handling the brushes and paints that make them work more easily. Teachers should experiment with the colors before introducing them to children. They will be able to point out that water color is an "accidental" medium sometimes and that if they know how, they can make the accidents work for them.

Although artists use water color that comes in tubes similar to oil paints, schools provide water color in boxes which

contain open-faced pans of semimoist color. A fairly large brush of good quality bristles which may be shaped to a point is desirable. A poor brush is frustrating. There should be a can or a paint pan for water, and a soft cloth for wiping brush. Cream manila or white manila paper, twelve by eighteen inches, is satisfactory. It is easier to handle water color if the paper is flat on the table. Let each child wet the pans of color with a drop or two of water so that the semi-moist colors will be liquid by the time he is ready to start painting. Discuss with the children the best way to handle the brush. When the brush is filled with color, handle up and bristles down, the paint will flow freely onto the paper. Encourage children to hold the brush so that it feels balanced and flexible, to keep the arm free and loose, to work quickly. The following preliminary experiments will be helpful.

1. Saturate the brush well and pull it across the paper from left to right to make a line four or five inches long. See what happens when the brush is pushed down a little harder or let up a little. Make some lines with a fairly-dry brush. Try some vertical and some horizontal lines. Make some lines thick, some lines thin. See how some lines look smooth, some rough, some scratchy, some bristly. Try a variety.
2. Take a brush filled with clear water and saturate a small area of the paper. Take a drop of bright color and see what happens when it is put onto the wet area. Let the color spread naturally. Do not brush over and over the paper. Encourage mixing red and blue, blue and yellow, red and yellow. See how adding water makes a color lighter, and how black may be added to make the color darker than in the pan.
3. Take a brush filled with much water and a little black paint. Begin somewhere on the paper not in the center, not in a corner. Let the brush move over the paper in a continuous line to break up the space. Move slowly, quickly, hop irregularly, skip over a line. When the space has been broken, try filling in some of the most interesting spaces with color. Try making some of the shapes rough, some smooth, and so on.
4. Fill the brush with water and dip about half of the tip end in a bright color. Then dip the very tip slightly in the moist black. Hold the brush flat with the paper and see how a single stroke in this position will produce many shades of the same color. Older children will enjoy seeing how this use of the brush may suggest depth and solidity in such simple forms as balls, cubes, cylinders, fruit, flowers, tree trunks and branches. Obviously the brush must be clean each time it is loaded.

After children have experimented let them paint a picture. Some teachers believe it is better to have children sketch in their painting with brown or black before adding any color. Others suggest a very light color be used, preferably some color that will be used a great deal in the painting and will not be conspicuous. Almost everyone agrees that freer work is obtained if there is no preliminary sketching in pencil. Pencil lines show through the water color and the inevitable erasures make fuzzy water-color areas. It takes time to master any new medium. Let the children have freedom and fun. Facility will come with experience. And don't forget that upper grade children will have much fun working with poster paints and easel paints, not only for large murals and group projects but also for individual paintings.

Helen Patton is art consultant, Racine, Wisconsin, schools.

KATHERINE STANNARD

Do you have to ration your tempera paints? Here is an economical approach to tempera unlimited, starting powder tempera. It saves time, eliminates need for paint jars, and leads to spontaneous expression.

Painting with dry tempera color



The powerful form and somber colors in the painting above gave new insight into this particular child. Illustrations show a cross section of the paintings produced with the dry method of powder painting by sixth graders at West Auburn School, Auburn, Massachusetts. Some emphasized line, form, or texture; others showed atmospheric quality. Individual response to the medium shows clearly in the results. This timesaver and teacher-saver idea is certainly worth a try.

When self-consciousness rears its ogre's head in the life of the intermediate-grade child, the time has come to break the bonds of realism and to venture forth with new materials. Educators agree on the value of tempera paints for free, spontaneous expression, but textbook writers are often far removed from the problems of stationary desks, filled-to-overflowing with daily work programs, not to mention one small wash basin to accommodate the dirty paint cups of thirty sixth graders. Well, then, let's not take time to mix all these paints and to find enough jars and cups for everybody to have a full range of colors. Let's use them dry! And why worry about realism? Let's try for good color and pleasing shapes, and let realism shuffle off down its dusty road!

The class was fortunate enough to have some really good powder paints that mix readily with water at the mere twirl of a brush and reams of gray paper to provide the perfect foil for the brilliance of the tempera color. However, sheets of twelve- by eighteen-inch paper exactly covered the tops of the desks in our ancient sixth grade, so we achieved a casual informality by standing up to paint and by putting all our materials on the seat of the chair. These consisted

Atmospheric quality is apparent in this sixth grade painting.



of a large sheet of scrap paper, a pan of water and a paint rag. The powder tempera was given out by members of the class, each person receiving about a teaspoon of red, yellow, green, blue, brown, and black, and about a tablespoon of white.

Since we were going to use these materials in a new way, I showed the class how the brush could be wet thoroughly, patted on the little pile of dry powder and then twirled on a clean space of the scrap paper to make the paint fluid. The children had to concentrate on the technique so their teacher and I advised that they not try to paint any particular thing but merely work for light and dark colors and a variety of shapes. As I demonstrated the mixing process I also painted a few areas of color on my own paper, placing light colors next to dark and using each color several times in shapes of varying sizes. After I had painted about a dozen spots of color I began to see the shadows of recognizable forms evolving from the shapes. When I mentioned this, the class immediately broke out with a rash of suggestions, and since they were by this time fairly bursting with impatience, we declared that it was about time they tried this themselves! As they started we warned them to try only for good color and interesting forms, at least for a while. However, it wasn't long before definite forms suggested themselves to the young painters and they proved anxious to give helpful ideas to each other.

The high level of enthusiasm with which the work was begun continued throughout the art period. Painting activity alternated with evaluation as one painting after another was placed on the piano's music rack so its creator could get off at a distance to see it better. The colors used by these young people were thrilling in their subtleties and brilliance and varieties of brushwork provided varieties of texture. No

These dry tempera paintings by sixth graders vary from the upward Gothic feeling, right, to the calm horizontal, below.



one had to be reminded to fill his space or work "big." Forms flowered unlimited from the brushes and color danced with color. The objects that sprang forth from the shapes often appeared with real modeling in three dimensions as the color shape had originally varied slightly in tone by this method of direct mixing. Thick, impasto effects occurred when the paints were not completely mixed with water and these increased the textural effects in the paintings. The finished pieces displayed a range of subject matter which, I am convinced, could have been achieved in no other way than by beginning with free, spontaneous color and form. Many of the paintings seemed to reflect deep-seated emotions and intense sensations of the artist. In fact, each painting was a creative work in which discipline and emotion went hand in hand to express concepts of the painter.

Katherine Stannard is supervisor of elementary art, Auburn School Department, Auburn, Massachusetts, and lives at Paxton, Massachusetts. It would be well to try your own brand of dry tempera before springing this on your students.

DOLORES AMATUZZIO

Tenth graders of a Niagara Falls junior high school went on a seeing adventure and filled their sketch books with local material. Later they used them as subjects for their first experience in oil painting.

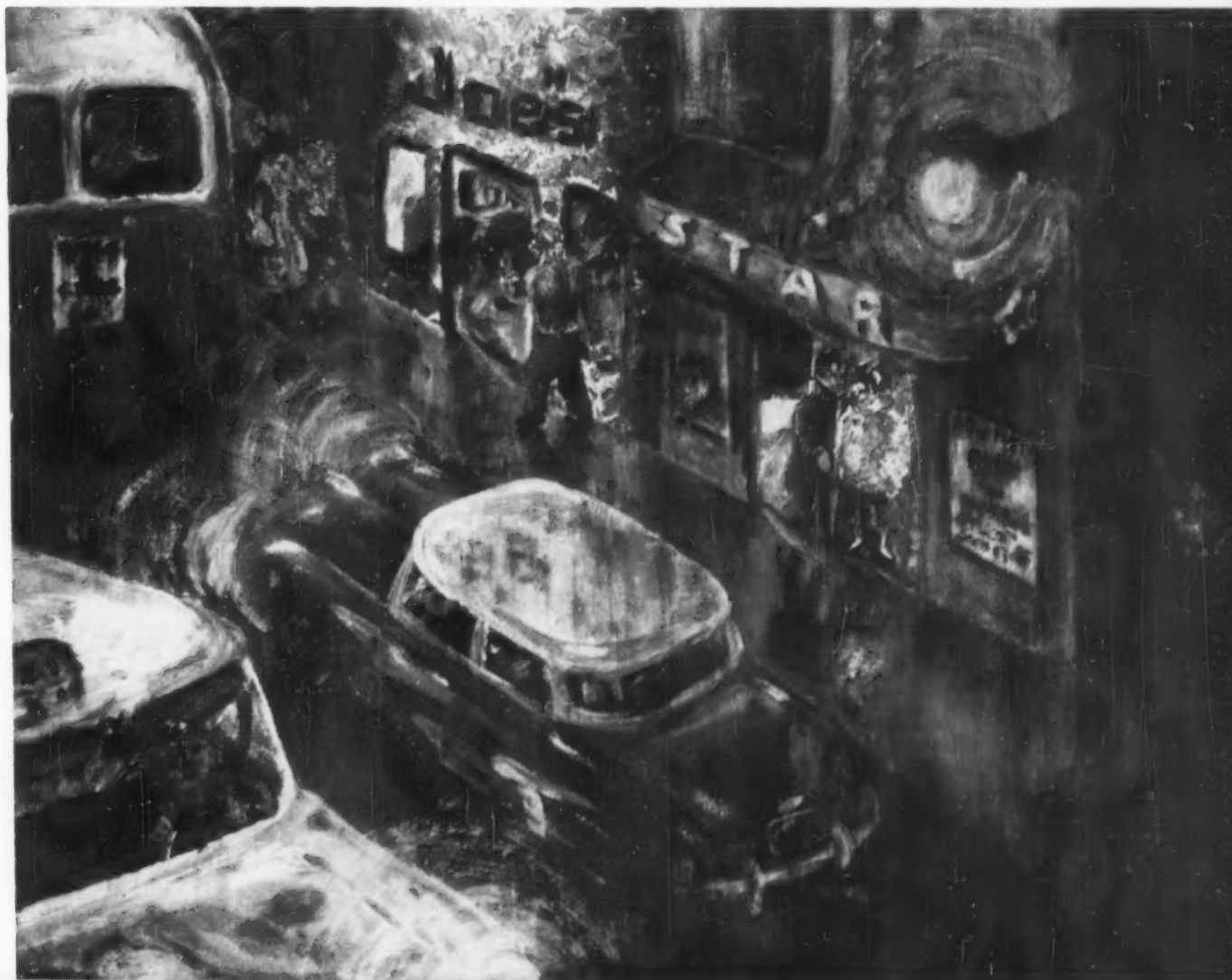
ART AS A SEEING ADVENTURE

We were tenth graders, this was our second year of elective art and we did not know how to see. We were not literally blind, yet we could not see. Our work in art class proved that we were not aware of the things we saw. Oh, we knew that windows have framework, doors have panels, people have gesture and grace in their movements; yet we did not actually take the time to observe the everyday details around

us. We were desperate, for many of us were planning to continue studying art. The following discourse on our seeing adventure will help to show how we became conscious of our environment, and found that it had much to offer the artist.

After a general discussion of their ninth grade work the now tenth graders were asked to secure a sketchbook with the hope that seeing the object and recording it on the spot

"After the Rain," oil painting by Priscilla DeVantier, 14, tenth grade student at South Junior High School, Niagara Falls.





"Early Morning," painted in oils by Barbara Donofro, 16, a tenth grade student of author at South Junior High School.



"Misty Sky," above, by Kathleen Catalano, tenth grade. Kathleen, and Barbara Donofro, below, painted previous year.



would help with their problem. It was to be used after school and on week ends to record the activity of their neighborhood. The house across the street, the back yard, the family watching TV were just a few suggestions given for beginning sketches. Many of the students went much further in suggesting sketch-book material. "There is a new motel being constructed next to the old church"; and, "do you think the carbon factory would be good subject matter?" "From my back window I can see the gorge; will that do?" So after a discussion of this very exciting and versatile subject matter which literally appeared right under their noses, seventeen young gobs set sail on their seeing adventure.

For two months the students observed and sketched on their own time and soon the day came for individual reports on their discoveries. The results were good. Buildings now had character, brick looked like brick, wood like wood, stone like stone. People were no longer stiff manikins but gave the idea of movement. After a few more suggestions about composing what they saw the experienced seagoers ventured out again. By Christmas time the advanced art class had improved remarkably in their classwork. They too, realized that their work now had certain meanings which were formerly not recognized. They were no longer dissatisfied with their attempts and took definite pride in their new-found knowledge. What about the sketchbooks? Their ability to observe and record had improved, yet we could not let these wonderful community logs remain closed and unused. They must be put to use for they contained very excellent descriptive material. This problem was presented to the students and they in turn asked to work in oil paints.

We had seventeen able seamen but not a suitable ship in port. We have a small room filled with working tables and very little space for storing paintings and painting equipment. Once again my crew co-operated and were able to set sail the first week in January. Each student secured a cardboard box—excuse me, duffel box—in which he kept a man's shirt used as a coverall; a pie tin or china plate, which made a good palette; at least three brushes, two bristle and one sable; and two small cups for keeping turpentine and an oil medium. A table was kept in the corner for storage of the boxes, enabling each student to quickly secure his materials. Desks were covered with newspapers and they were ready to paint. The jars of turpentine and oil medium were left on the table, along with a wooden box containing the oil paints. The "old salts" found this little table very convenient since everything they needed was right at their finger tips, saving many unnecessary steps and making for easy cleanup. Another difficulty, storing the paintings, was solved by the woodshop boys who gave us a wooden floor rack with seventeen separations which held the paintings in an upright position. This rack is kept in another corner of the art room.

Their first experience with this new medium was very gratifying. A small piece of cardboard was shellacked for experimenting with various painting techniques. Both brushes and palette knives were used to fill in areas with the

oil color. During the experimental week the students started to thumb through the sketchbook for subject matter for the all-important first painting. I found many of them taking small ideas from two or three drawings and working out a composition. Not one student had to hesitate about what he would paint, each had a community log which contained good subject matter. It has been three months since the advanced art class started working in oils and their enthusiasm is still as fresh and dynamic as the day we began. I feel that this continued interest is due for the most part to the sketchbooks which are constantly referred to for subject matter and interesting bits of detail. The students are now planning a showing of their first attempts at oil painting in the school library. This is not the end of their seeing adventure but just the initial preparation needed not only for the desired art career but for general perceptiveness in living.



"Our Home," tenth grade oil painting by a student of South Junior High School. Homes and local scenes were among the subjects developed from sketches made in community.

Dolores Amatuzio wrote this article while at South Junior High School, Niagara Falls; now teaches at Cleveland Hill.

"Park View," oil by Barbara Bateman, 15, a tenth grade student of author. This was Barbara's first year in oil painting.



A Delaware sixth grade decided to substitute for the usual turkey stereotypes a mural on Thanksgiving in the twentieth century. Here is an account of their learning and doing experiences in making this mural.

ANNA R. MEIXELL

THANKSGIVING 20TH CENTURY

Time? The first week in November! Place? A sixth grade classroom! Subject? What shall we do for Thanksgiving? Nineteen lively boys and girls were in a mood of anticipation, making the initial planning discussion a lively one. Shall we paint pictures? Or could we write a Thanksgiving play to present in assembly? Perhaps a decoration for our room would be best. Pictures didn't appeal. We had just written, costumed, and performed an original Halloween play; someone else may want to do a Thanksgiving play, so let's not do that. The result? A unanimous decision to decorate our room. How to do it became the next problem. Again, pictures were suggested. What kind of pictures? Shall they be individual or could we plan a group activity?

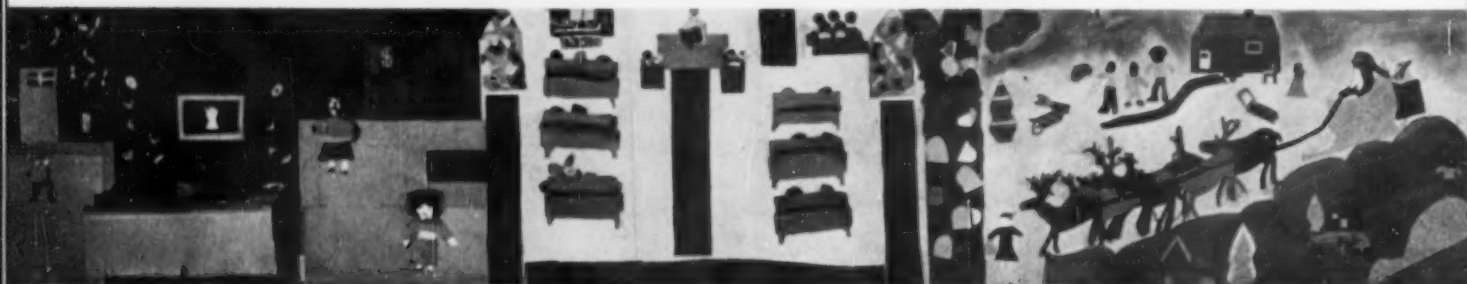
"Oh! Let's make a mural!" suggested someone, and from all parts of the room came nods, smiles, and voices of approval. What shall be the subject of our mural? Then came the inevitable responses of turkeys, Pilgrims, Indians, with comments as to when they had been done before. "Since you are sixth graders and are older and wiser, wouldn't you like to do Thanksgiving in a different way?" queried the teacher. "Your suggestions date back to 1621. What about 1955? What does Thanksgiving mean today? How do we celebrate this special occasion?" Suggestions were offered, rather timidly at first, then more spontaneously

as questions began to stimulate thinking. Ideas were offered, discussed, questioned, and clarified until they became definite enough to be listed on the blackboard as phases of the modern observance of Thanksgiving. This is the list: (1) Thanksgiving at home, (2) Visiting relatives and friends, (3) Thanksgiving at Church, (4) Arrival of Santa Claus at department stores and Santa Claus parades, (5) Thanksgiving football games, (6) A turkey shoot, (7) Birds and animals in the woods.

How shall we decide on which subject each person will work? There were suggestions about appointing committees, working with your best friend, but none that appealed to all. "Suppose you study the blackboard list," proposed the teacher. "Decide which subject would be your first and second choices, list them on a slip of paper, sign your name, and let me use the slips to set up work committees." The suggestion met with approval, lists were made and collected. Happily, choices were varied enough so that each child was able to have his first choice. Committees ranged in size from one to five and though not always composed of one's best friends, the children worked cooperatively and amicably to the end of the project. When the bell signalled the end of the period, everyone went home feeling that a good start had been made.

At the beginning of the next art period, frieze paper measuring twenty-four feet by two had been clamped to the blackboard. Care was taken to make certain that the paper was placed at eye level, enabling the children to work with ease and to better evaluate the effect of their work. One question remained to be settled: namely, the medium to be used. Painting was again suggested but not many children cared to paint. Crayons couldn't be used, for the paper was too large. Chalk would be pretty, but would be smeary and dusty for such a large project. Paper cutting was the only remaining medium, though this suggestion also met with a few doubts, such as not being able to cut without first drawing a figure. Enumeration of its advantages noted the good color range of our tonal paper, ease in correction of mistakes, and the fact that paper cutting lends itself to three-dimensional work. The doubters were convinced and the decision made. The teacher welcomed this decision for the opportunity it would give children to solve space relationship problems which were troubling some of them.

Group planning having been completed, committees met to plan what they would put into their section of the



mural and who would do what. Everyone wanted to know just exactly how much space their committee could have. Two boys measured the paper, dividing it into six equal parts. Throughout the length of the project, this decision was never questioned. An interesting and valuable phase of this activity was evident in the problems which arose and their solution. Where can unfinished work be safely stored until next period? Is it necessary to use a large sheet of paper when you want to cut a small object, or can paper from the scrap box be used? If scissors must be borrowed, when can it be done with least disturbance to the other classroom? Who will check scissors in and out? What about cleanup period? Someone always had a suggestion which met with approval. This project was a lengthy one; it was finished the day before school closed for Thanksgiving vacation. The children worked untiringly, adding fascinating and expressive details as the mural developed, helping members of their own committees and others as well. It was seldom necessary for the teacher to suggest an evaluation period. Recognition of good work was honestly given and suggestions for improvement tactfully made.

Harriet chose to be a committee of one to work on the Christmas parade. Her beautifully-cut reindeer met with oh's and ah's of admiration; Santa and his sleigh were beautifully done; the diagonal line of her section lent a needed feeling of variety to the whole. She wondered if she was finished, though it required very few questions before she realized the need of trees, shrubbery, houses, people, children at play, the sky. Her sky was greatly admired. It was applied with chalk, softened and blurred with a black-board eraser. Then, one day, she darkened it. Disappointment was as keen as admiration had been. One of the first remarks made to a visitor was, "Harriet spoiled her sky!" It was still a lovely sky, however. A committee of girls worked on Thanksgiving in the woods. They planned and worked well, needing very little supervision or help. Birds perched in trees, ducks swam on the water, animals dodged behind trees, sky was a background for the woods. Here were the space relationships which might help people who were having trouble. Science relationships were used, too, for there were no summer birds in the woods and animals were preparing for winter. There was much expressive action here, dramatic flashes of color, too.

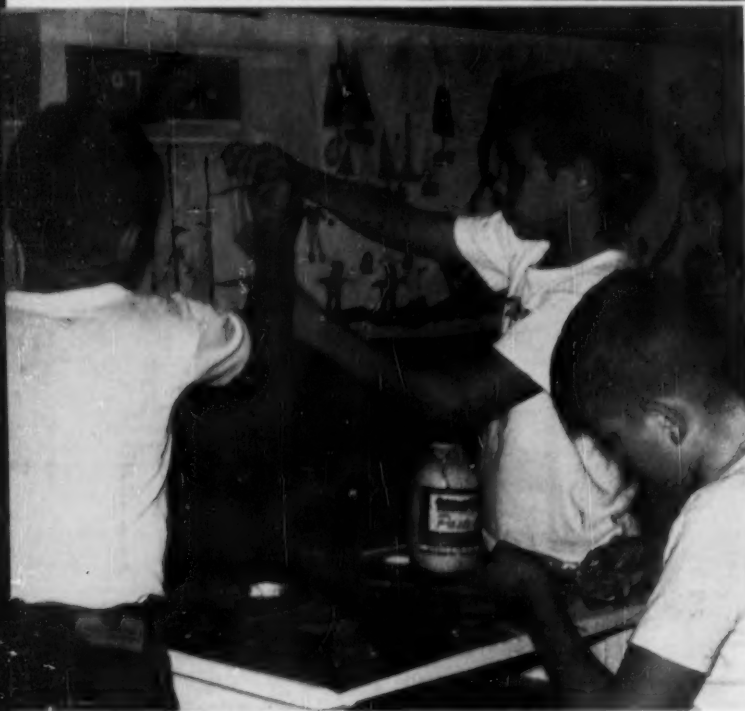
Next door neighbor to the woods was the turkey shoot, done by two boys. Guns in the rack, plenty of turkeys,



Sixth grade students of the author at Delaware City working on their twenty-four foot cut-paper mural, reproduced below.

the contestants—all expressed the interest of sixth grade boys in outdoor activities and guns. The boys planned and evaluated well, filling in with detail what had been a rather incomplete portrayal of their subject. It was fine experience in "thinking through." The football game! Again, a boy's subject, done by three of them. This was the committee that would rather talk about the football game than put it on paper. Guidance and direction were often necessary in the content of their section as well as methods of working. One boy could not cut freehand and had to draw outlines; the problem was to induce him to paste his figures pencil side down. Three-dimensional work was beautifully used. The football players and goal posts were placed vertically, their size and placement giving the illusion of an air view of the game. Guidance was necessary to have a stadium, field house and parking lot added. The boys were much too impatient to cut figures to people their grandstand, using instead colorful scraps of paper, reminiscent of confetti. Their one dissatisfaction was the road which they had to have, but which separated the playing field from the stadium. Most of the other children accepted this but the committee could not.





FELICIA BEVERLEY

Each of the nineteen sixth graders had a part in the mural.

Still they reasoned, if there was a parking lot, you had to have a road leading to it.

Two committees decided to combine their efforts and both worked on Thanksgiving at home. This section was three-dimensionalism at its height. The table was at right angles to the paper, carefully braced with oak tag and gummed Kraft paper. It was graced by a three-dimensional turkey nicely browned, three-dimensional peas in a three-dimensional bowl, individual place settings, the Sunday-best fringed tablecloth for the gala dinner. One kitchen helper had long, lovely, black curly hair. Details were so minutely, lovingly done, clearly expressing the pre-adolescent girls' interest in costume and homemaking. These girls worked with quiet concentration. Their smiles of satisfaction and pleasure in new ideas and accomplishments were a joy to see.

Next to the home was the church, this section done by a group of girls. They showed the backs of the congregation, so hairdos and hats were important. ("Do you see the lady with the feather in her hat?" one of the girls asked our art supervisor, noted for her hats, especially hats with feathers. "That's you!") The church was bare of all except congregation and pulpit when the girls thought they might be finished. Questions and discussion led to the inclusion of Thanksgiving baskets at the foot of the pulpit, the minister, hymn boards, a beautifully detailed organ, stained glass windows. There was still a lack of unity. Then a carpet was suggested, a bright red one, that ran across the back of the church, up the center aisle, the final touch of completion. It was a lovely church, an even lovelier expression of girls' interest, effort and cooperation.

Group work was nearly complete and the time had arrived for considering the mural as a whole. Though each section told its story, they didn't seem to "hang together."

What could be done about this? Was there anything, common to all sections, that would establish unity? Certainly! A road would do it! You need a road! Beginning at the right, a path was made to wander through the woods, led out to the meadow where the turkey-shoot was being held, broadened as it approached the football stadium where it became the full-fledged road that bothered the football committee so much. Then it merged into the road on which Santa gaily traveled, straight to the door of the church. The road beautifully solved the problem of unity, but it revealed the awful fact that no space was available to carry it from the church to the home. There was a stunned silence! You could feel the disappointment and chagrin! This was the toughest problem of all! But it had a solution—the most ingenious, the most logical of all! Instead of Thanksgiving at home, the dinner could be eaten in the social room of the church when services were over. There were sighs of relief and the suggestion thankfully accepted. But how would you connect the church and social hall? Just extend the strip of red carpet from the back of the church into the social room! Oh, yes!

And so the final strip of paper was pasted! Our mural was complete! This activity was notable for many learnings, skills, and attitudes. Notable was the harmonious spirit which prevailed among the children, the happiness with which they worked. Over-all planning was well done, each person making a definite contribution. Step-by-step planning solved problems as they arose. Original ideas were used, the children coming to the teacher when they felt the need for help or encouragement. Some—not all—of the children were able to discard pencils and do freehand cutting. It is interesting to note that the most expressive work resulted from freehand cutting. Interest was keen, sustained to the very last minute of work. There was such a fine feeling of satisfaction in a job well done. Pupil evaluation was impressive, well illustrated by the following incidents. Mrs. Beverley, our art supervisor, asked the question, "Would you as individuals have made this mural?" The heartfelt chorus of "No!" voiced the oneness of the group.

The children's teacher wondered at times, since sixth graders conceal emotions quite well, whether the activity was really enjoyable or did some of the children feel that this was something to be done because the teacher wished it? The morning before Thanksgiving we all turned to look at the mural, summarizing our work. Then came the question: "Couldn't we keep our mural up after Thanksgiving? Perhaps we could keep it until Christmas. Everything it says is also true about Christmas." Again came the unanimous chorus of "Yes!" There was no mistaking how nineteen boys and girls felt about their mural. No doubt, either, about the feeling of pride the teacher had in these boys and girls and their work; the satisfaction of having shared in a creative, cooperative experience for twenty people.

Anna R. Meixell teaches sixth grade at Delaware City. Her art supervisor is Felicia Beverley of Wilmington, Delaware.

Finger painting is fun for all ages, and it has many real values, both therapeutic and aesthetic. Young children like to make up stories about their work, leading to an integration with other school subjects.

ANNA DUNSER

finger painting has many values

Finger painting is popular with both children and adults. Kindergarten children enjoy the feel of the material and like to rub it vigorously over the surface of the paper. As they become interested in what is happening on the paper they will see stories in their productions. Later, as they begin to control the medium, they may make up their stories as they go along. The teacher seizes this opportunity to place the child's words on the painting or on separate paper to accompany it on the bulletin board. The child knows what he has said and we now have the integration of his thought and painting with writing, spelling, and English. The rhythmic movements of arms and back tend to release tensions, and there are therapeutic values for people of all ages.

There must be a smooth and nonabsorbent surface upon which to work. Pieces of masonite about eighteen by twenty-four inches, available from lumberyards, make excellent work surfaces for use in the home but present a storage problem at school. Since best results come when standing, desks and table tops make usable surfaces. The finish will not be injured if tops are cleaned immediately after using. Paper manufactured for finger painting has one glossy side prepared for the paint. Shelf paper may be substituted but does not stand up as well under repeated rubbings. Since it is difficult to distinguish the glossy side from the dull when the paper is thoroughly wet, it is desirable to place the child's name or an identifying mark on the dull side before starting. The paper may be prepared by dipping in a pan of water, or the table top may be made wet with cloth or sponge and the paper sponged on both sides before placing down right-side up. Paint manufactured for the purpose is better, but if that is not available, tempera paint

can be mixed with paste to the consistency of thick cream. There are many satisfactory formulas for immediate use but some sort of preservative should be added if the paint is to be kept in jars.

Children who are conditioned to the use of pencils and crayons will have a tendency to draw outlines with one finger unless the teacher explains that finger paints can do things that crayons and brushes cannot do. The palm of the hand flat in the paint, the side of the hand, and the flat of the fist are all possibilities. The hand can be moved up and down (with pressure) to make zigzags, or it can be rotated to make a series of curls. The print of the end of the finger, the end of the thumb, or the fatty part of the thumb make interesting impressions. Children will discover others. They will find that one must press hard in order to have contrast of dark and light, and that a variety of movements usually makes more interesting results. Older children may be shown how the twist of the hand gives a shell-like effect; the side of the hand with a fanlike movement of the little finger produces popular



Fourth grade allover design, upper left. Above by Danny, age two and one-half years; below by Sharon, a sixth grader.





Marlene, a fourth grader, put form and texture in her work.

fish; the rolling along of the fist produces a monster caterpillar; and there is the upward sweep of the back of the fingernails that makes grass.

After work with one color the children can use two colors, and later, any number of colors. If an expanse of colored sky is swept in, clouds may be wiped out with the fist or with a cloth or cleansing tissue. Then if the entire forearm is swept across the whole sky, just once, the effect is soft and realistic. Green and brown rubbed together slightly can be the bases for grasses, flowers, trees or whatever one wishes. The fore-

arm is useful in giving the effect of grass if it is pressed down on the paint without movement, or with a slight movement upward. If the teacher demonstrates many things rapidly, and wipes them out immediately so the children will not be unduly influenced, everything will appear so easy that they will wade in with a great deal of freedom. To make surface patterns, any of the movements can be repeated as large or small units, or two movements may be alternated in rows, and the rows repeated.

The decorated paper may be used to cover boxes and containers of all kinds, as well as for book covers. Small booklets of white paper may have covers of finger-painted paper with solid matching colors for linings and fly leaves. Lamp shades can be made over old wire frames, with the paper cut to fit snugly or accordion-pleated with small ribbons or yarn run through to hold it in place at top and bottom. And of course, the person who develops a real love for the medium and practices enough to gain skill can make greeting cards with such scenes as flowers, insects, or fish. And artists have used finger paints as a medium for painted pictures of all kinds to be hung in the home.

Anna Dunser is director of art for the Maplewood-Richmond Heights schools, Maplewood, Missouri. She contributes to a number of art education journals and has frequently written for *School Arts*. Our readers like her *Here's How* articles.

"Old House," a finger painting by the author, suggesting the possibilities in the medium as a serious art form for adults.





Water-color painting of a Zulu folk tale by Gaylord Sosibo, age thirteen, a student of the Caluza Government Native School.

JOHN WATT GROSSET

The director of art and crafts in the Bantu schools of Natal, South Africa, discusses the development of art education in the province where the largest number of tribal Bantu live. Here is a good report.

School art in South Africa

The Bantu races of South Africa made their first contacts with European culture only a little more than a hundred years ago, through the missionaries who came from both the United States and France. At first, only very small numbers attended the primitive schools which the missionaries built as part of their program for spreading Christian teaching among the natives. In those days the first need was to teach reading and writing as quickly as possible since most of the

children who went to school attended only irregularly for a year or two. The place of crafts in Bantu education has grown steadily in importance during the last thirty years but the teaching of pictorial art was not introduced, except in isolated cases, until 1949. Even today, only a small percentage of students entering the training colleges have any experience in handling a paintbrush, since at most primary schools the subject "arts and crafts" is confined to basketry



Crayon drawing by Ethel Hlatshwayo, age sixteen, a student of the Fannin Government School, located in Natal, South Africa.

and matmaking (using local grasses, sisal fibre and palm leaves), beadwork, pottery, modeling, carving in wood and soft-stone, hornwork, bonework and simple metalwork. The emphasis in art and craft teaching is placed with equal weight upon the method of educational approach and development of manual skill.

The African teachers in rural schools can expect little in the way of supplies of materials or equipment from the education department or school managers, since there are many more urgent needs for the funds available. They must depend largely on those raw materials which may be collected in the vicinity of their schools. This, in a primary situation, the solution of which is a valuable education experience. In Bantu schools in Natal, the year begins with a talk by the teacher on the place of crafts in our daily lives, on man's

great dependence on the articles he can make from the raw materials nature has so bountifully provided and on the possibilities of discovering new uses for the commonest of them which may be found close at hand. The children may be told that the airplane and motor car are no more than advanced and highly developed pieces of handicraft, made from materials which mankind walked over for thousands of years before his composite knowledge was sufficiently advanced to enable him to use them for these purposes. Then the teacher draws up, together with the pupils, a list of natural raw materials, such as: grasses of various kinds, clay, stone, horn, bone, et cetera, and waste items: like planks from boxes, wool and rubber inner tubing, with a view to using them in craft lessons. The character and possibilities of each one is discussed and suggestions are solicited for ways

and means of using them, and articles which may be made.

Broadly speaking, these divide into two types: imaginative projects and practical projects. Although all children are encouraged to tackle both types, the tendency as pupils advance towards the higher standards is to specialize in selected crafts or creative activities. Paper and powder colors for graphic and pictorial art are supplied chiefly to urban schools where natural raw materials are very difficult to obtain. As is to be expected, the traditional crafts of the Zulus still figure largely in the scheme of work, but as the need for various kinds of articles dies out, so these disappear. The functional aspect of crafts, designed to serve a necessary and useful purpose, is not lost sight of and pseudo-crafts which might be classified as "handwork" and modern developments of abstract forms of art such as "mobiles" are treated with some suspicion. It is believed that the symbolism of child art must not be confused with the symbolism of adult art; and that theoretical problems of balance and special relationships divorced from practical problems of simple functionalism within the scope of the pupil's own constructive capabilities, only divert the progress of artistic education in the primary schools.

In the schools where pictorial art has been introduced, it is seen that the African child progresses through similar stages of growth to children of other races. This will be noticed in the illustrations which are of work from infant to adolescent classes. The most noticeable characteristic of this art is a sensitiveness to two-dimensional pattern and although the laws of balance and form are never mentioned by the teacher, yet they are usually intuitively obeyed. Lino-cutting, with its more deliberate technique, appeals strongly to African pupils of all ages; but working in three dimensions, through modeling or sculpture, is the branch of artistic expression in which the most notable advance takes place. Concentration on the solidity of a single figure isolated from the problems of perspective seems to be easier for the young African adolescent than dealing with the complexities of picturemaking. Sculpture also reveals more clearly the tendency of the African mind to solve intricate problems of expression by removing superfluous details until the universal forms are approached, whereas it has often been noticed that European pupils tend to add superfluous details to cover up lack of understanding of the universal forms. This is merely a generalization and, as such, has many exceptions; but the observation is not without significance.

Carved wooden spoons, carved wooden headrests, wooden meat trays, wooden and stone bowls, wooden milking pails and various articles in pottery offer wide scope for abstract design in three dimensions, but the fact that a functional purpose is made of the goal, saves the designers from those imaginative creations which lead inevitably towards the baroque. Making articles which draw upon the thinking as well as the feeling faculties of the mind are preferred to exercises directed towards creating balanced abstract forms for their own sake, although the latter may appeal more strongly to those with developed aesthetic appreciation.



Linoleum cuts by students, Ndoleni Training College, Thomas Nkosi, above, and Stephen Mbuli; A. W. Ewan, teacher.



John Watt Grossert is organizer of arts and crafts for the Native Affairs Department, Division on Bantu Education, and lives at 47 Linwood Drive, Pietermaritzburg, Natal, South Africa. A former college instructor of student teachers at Sastri College, he wrote a book on African art and crafts.



Linoleum cut by Nicholas Ndlovu, Ndoleni Training College.



Wooden spoon, above, by Phillip Bodoza, Stanger Government Native School, one of Bantu schools, Natal, South Africa.



Woven dish, above, by Samuel Zulu, age sixteen, Ethalaneni Government School, Zululand. Practical objects are popular.



Painting by Frances Virgin, student of the National Cathedral School for Girls, Washington, D.C. Author was the teacher.

GLADYS MILLIGAN

What stifles the creative spark in children, and how can we preserve it? The author points out that the experience of creative painting can lead to aroused emotions, organized thinking, and inspired intuition.

EXPERIENCING CREATIVE PAINTING

It has been repeatedly noted that children share with geniuses an open, inquiring, uninhibited quality of mind, only to lose it later. What stifles the creative spark? Possibly the system of teaching which emphasizes memory drills and in which the child is not taught to think, is the cause. The Director of Research, General Electric Co., says, "If America

wants more Edisons—and we could use them—our schools will have to de-emphasize memory drills and start teaching intuition."* He says intuition can be taught. The classroom procedure is to give projects which offer a challenge to

*From: "Heed that Hunch," C. G. Suits, Dec. 1945 American Magazine.



Paintings by Frances Virgin, above, and Louise Reed, below.



Ivana Knezevich painted her impression of the arts, below.



ingenuity, such as "How would you invent a machine to typewrite music?" And in the studio the bare white canvas or paper is a challenge to the art student.

Only through the most intense concentration with the application of the mind, with aroused emotions, and through a well coordinated body can the student create; and then under the spell of inspiration and intuition the painting is fully realized. The first rhythmic line calls for a second one, but it must be the right one. By trial and error, things begin to happen, forms become apparent, colors become related, and, after struggles and periods of uncertainty and doubt, the intuition comes forward with just the right stroke which completes the composition. In the result one feels that every shape is correct and each color plays its part in making the whole. A new entity has been created; at last nothing should be added, nothing taken away. Such is the result of inspiration and intuition. This satisfying experience comes through creative painting.

Not all painting need be of imaginary themes. Knowledge is to be gained in working from actual objects. But to paint continually, and only what one sees, tends to stifle the imagination and creative powers. Young children generally have these qualities. They should be encouraged and developed. Consequently, the purpose of creative painting is not primarily to produce more pictures, but to give the student the experience of creating, before it is too late and such powers are completely stifled. According to Walt Disney, "Failure to flex our imaginative muscles is as deplorable as breaking down our physical strength through lack of proper exercise."

From the book, "Wake Up Your Mind" by Alex Osborn, published by Chas. Scribner's Sons, we learn that our mental powers are fourfold: "1. Absorptive power—the ability to observe, and to apply attention. 2. Retentive power—the ability to memorize and to judge. 3. Reasoning power—the ability to analyze and to judge. 4. Creative power—the ability to visualize, to foresee, and to generate ideas." In absorbing and retaining, we make our mind serve as a sponge. In logical reasoning and in creative imagining, we make our mind think. Pasteur said, "Intuition is given only to him who has undergone long preparation for receiving it." And lastly, in the experience of creative painting, one's eyes are opened to beauty and truth; the beauty of the commonplace; the beauty in contrasts; variations; textures; related values and colors; rhythmic lines; to the truth of basic laws of organization and unity. One can from these build up a philosophy for living. "Creativity is like another heart—if we keep it going strong, it can help us more and more to meet the need of living," according to Professor Hugh Means, New York University. Or—"to see beauty in a grain of sand and eternity in an hour."

Gladys Milligan has just retired after twenty years as an art instructor at the National Cathedral School for Girls in Washington, D. C. A well-known portrait painter, her paintings are included in the Phillips Gallery Collection.

*What do we mean when we talk about children and art?
Is our principal effort to produce painters and sculptors?*

JOSEPH A. BARRY

*We are children once in a lifetime of art. The way
we experience it in our youth may open its world of
seeing, enjoying, creating for the rest of our lives.*
—Reprinted from *House Beautiful*, September 1955.



CHILDREN AND ART

What do we really mean, what are we really after, when we talk about children and art? Is it to make artists of our children, in the strict sense of painters and sculptors or even of semi-professional craftsmen? That would be an unlikely goal, even if it were desirable. There have always been, there probably always will be, but a few children with God-given genius and talent, and they for the most part will go their own inspired road, accompanied part of the way by all the insight and breadth of spirit of which we are individually capable. Beyond question, such prodigies deserve the most intelligent of our efforts as much for our sakes as for their own. But our concern here is not with these few, but with the many children whose only claim for our attention is their childhood. And the problem we should set for ourselves is not their works of art, but their experience of art—their growing awareness of the world around them, their growing appreciation of its wonders and beauties, and their growing ability to communicate the special meaning it has for them with a pencil, crayon or brush, a piece of string, wire, cardboard or any of the materials that their fancies might seize upon to express their emotions and images.

Our role as adults is to multiply their occasions of awareness, to call out by inspiration the creativity slumbering within each child, to help each one develop and mature, to be wise enough to aid him to master the expression of his own vision without ever substituting our experience for his, our authority for his discoveries, our solemn fixed rules for

his own playful free taste. Thus the problem of art education partakes of the problem of all education, indeed of democracy itself: how to form a culture that is personal yet universal, individual yet part of an historical heritage. We want to summon the special quality of our children and keep it unique and unspoiled. At the same time we want to impart our own lessons so that each child need not try to recapitulate the history of civilization with all its errors. We want to encourage our children to venture with uninhibited imagination, but we don't wish them to plunge into senseless activity, into a needless waste of time and energy that will only end in stifling their creative impulse by exhausting it with frustrated effort.

Actually these are the problems of our own adult life. In every field of taste—furnishing, decorating, gardening—we are constantly choosing between authority and the slow process of personal experience. However, if ours had been the intimate contact with art to which we would like to expose our children, how much more likely that our decisions would be as fully informed as they would be highly individual. If we too had played with color and texture, forms and shapes—all the experiences we call art education—from childhood through the difficult years of adolescence and young adulthood, perhaps today we might have arrived at the finest expression of ourselves, at a form of taste that is personal and possibly perfect. We might have reached a state of culture never before seen in history, a culture achieved by individ-

uals over a whole nation rather than by an elite of wealth or pedigree.

Our final goal, then, is an American civilization, a way of life made beautiful and expressive. It is with this in mind that the most sensible and sensitive of our educators say: Let your child freely play with the materials of art. Let him make his mistakes so that he can also make his discoveries. Let him experiment with any figures, any combination of colors, any composition in space. Let him loose in one of the very few areas of his young life where he can be free from discipline and adult restraint. Let him experience the exhilaration of personal expression. And let us limit ourselves to helping him better control his means so that what he fashions comes ever closer to his private dreams. This is the creative process of art education which might be called self-education. In this process "the child develops independent thinking, makes individual choices of subject matter and material, and expresses ideas in his own way and according to his own aptitude." With these words Mr. Victor D'Amico, one of the finest of our educators of children in art, describes the ideal of the democratic life, as well as the specific goal of children and art.

Before venturing in detail on what we as parents can do, let's further clarify our own thoughts. If, as we have perhaps agreed, our concern is not with children as artists or with their efforts as works of art, then exactly what are we after? Is it not fundamentally these experiences that we are trying to encourage in our children when we undertake to educate them in art? 1. Awareness, imagination, sensitivity and discovery. 2. Personal attitudes and individual conceptions. 3. Means of expressing and communicating these personal attitudes. 4. Growth in self-expression. 5. Familiarity with the world of art and its great history. Now let us discuss them in that order:

Awareness. Time and again we return to this well-worn word as the beginning of all experience. We are not alone in so doing. For Matisse, "Creation begins with vision. To see is itself a creative operation." For Jean Piaget, "Beauty, like truth, is of value only when recreated by those who discover it." Both quotations come from an excellent book, "Education and Art," edited by Dr. Edwin Ziegfeld and recently published by Unesco and sold for \$5.50. In his contribution to the many essays in this collection, Matisse speaks specifically of the artist, but his remarks apply beautifully to children (and to ourselves): "Everything that we see in our daily life is more or less distorted by acquired habits," he writes, "and this is perhaps more evident in an age like ours when the cinema, posters and magazines present us every day with a flood of ready-made images which are to the eye what prejudices are to the mind."

"The effort needed to see things without distortion takes something very like courage; and this courage is essential to the artist, who has to look at life as he did when he was a child and, if he loses that faculty, he cannot express himself in an original, that is, a personal way. To take an example. Nothing, I think, is more difficult for a true painter than to

paint a rose, because, before he can do so, he has first to forget all the roses that were ever painted. I have often asked visitors who came to see me at Vence whether they had noticed the thistles by the side of the road. Nobody had seen them; they would all have recognized the leaf of an acanthus on a Corinthian capital, but the memory of the capital prevented them from seeing the thistle in nature. The first step toward creation is to see everything as it really is, and that demands a constant effort." It would be gratuitous on our part to add anything further to Matisse's comment on the importance of awareness as prelude to any act of creativity.

Personal attitudes. It is up to us to strengthen our children's wish to remain free and sensitive in their envisaging of the world, despite the pressures they witness daily to make them conform to the usual forms and figures. Here comic books, coloring exercises (where the child has simply to fill in outlined figures with color) and copying methods often prove fatal. They standardize the child's attitude and narrow the range of his vision. They strait-jacket his fantasy. "Copying destroys self-confidence, builds false skills, hinders initiative, atrophies the imagination." So read a striking sign on the walls of the New York Museum of Modern Art last spring during an exhibition of children's art. It refers, of course, to a method of art instruction that was all too popular not too long ago, when children were obliged to reproduce as faithfully as possible such geometric forms as the sphere, cylinder and cube, and such objects as a bottle, a pail or a piece of fruit.

Today thanks partly to the liberating influence of modern art and partly to a more humane approach to education, children are no longer viewed as raw clay to be molded into model men and women. We have learned to individualize our attitude and system of teaching. We have learned to educate each child, not simply children in general. We now try to bring out the uniqueness of each child by first trying to understand what it is that distinguishes him from any other child. We are personalizing our approach according to his shyness or his boldness, his clumsiness or his adroitness, his predilection for the physical or his preference for the fanciful. We are varying our methods as does an architect confronted with a special site, a peculiar climate, a particular client. We are doing no less for each child, and it is a tribute to our considerable advance in this direction that we need say no more about it. It is in a child's creative play, in the expression of his experience of life, when all is still new and magical, that we can often best assay his special quality and learn to nurture it to maturity. He reveals himself in his art activities where else-

A new world of wonder opens for students at the Art Institute of Chicago's Junior School as they examine Seurat's "Sunday on the Island of the Grande Jatte"—so intent that they seem to be in the painting, exploring its lights and shadows.



where he may conceal the delicate center of himself for fear of our clumsiness or of our failure to understand.

Yet there is one cautionary word that must be spoken at this point: Don't play amateur psychiatrist with your child's mind by means of his art. Regrettably, there is a tendency among some teachers these days, for example, to classify a child according to his use of color or of line. (The bizarre terms are respectively "pyknic" and "leptosomic" types.) Let your child's mind alone. It is free from the censorship and inhibitions of later life. It has not yet tasted from that tree of knowledge which will require the child's leaving the child's garden of Eden forever. If a child should need special care, it were far better to leave his diagnosis to a capable family doctor rather than to anyone else, however sympathetic or otherwise well trained he might be.

Even the demonstration of too much curiosity on our part, the searching for meaning in every figure that he draws, might tend to drive the child inward for many years and prevent him from risking personal expression in his art, if it seems to arouse too much attention. Certainly our adult world is full of such examples of fearful, fully-closed individuals who are afraid of daring a personal point of view in public. Now it is perhaps necessary to add a note of caution to the preceding one. The key word, in my opinion, to all relations between adults and children (as between adults and adults) is relax. So far as children are concerned, we parents are but one of three influences; the other two are, first, their peer groups or playmates and, second, their teachers. We can easily take too much credit or blame on ourselves for their successes or failures in art and other undertakings throughout life. On the whole, if we were to adopt the casual but affectionate attitude recommended by Dr. Spock toward all our children's experiences, we should be doing very well by them.

Means of personal expression. It is difficult, if not impossible, completely to separate personal attitudes from personal expression. It is necessary, however, to make the attempt, if we are to help a child toward the expression of himself. The first involves the child's private vision of the world; the second, his effort to communicate it to himself or to us. Let us consider the second effort:

There are many means of communication, but the vast majority of us use only two of them: speech and writing. In both cases words are employed to get across our ideas. In turn, our feeling of fulfillment, of self-expression in short, depends on our fluency, our vocabulary and our sense of success in making ourselves understood. For most children there is little chance for such fulfillment, for theirs is a very limited vocabulary and very little fluency. Simultaneously, everything the child experiences is crying for expression. As a matter of fact, he often cries because of his inability to achieve expression, for without it he is without communication with those he loves and with those he recognizes as fellow creatures. Largely because we as adults have arrived at verbal communication, we have lost—most of us—other means of expression through lack of use or of interest.

Thus it becomes necessary to remind ourselves that not everything is best said in words. If this were true, Beethoven, Da Vinci, Rodin and Wright would have been poet, novelist, orator or essayist, instead of musician, painter, sculptor and architect.

There are many things to be said, and many ways of saying them. There are pictorial ideas as well as literary ones. There are textural ideas, possibly best told in rugs and embroideries. There are ideas of external space that require sculpture, and conceptions of internal space that call for architecture. There are other ideas that can only be expressed in other materials and other forms. And unless a child, who is our subject here, finds a way to express them, the inspirational source of these ideas will dry up for lack of an outlet. He will be reduced to what he can conceive within the restricted limits of a child's vocabulary. So, our primary responsibility is to provide our children with a wide variety of means of expression from which they may freely choose. Obviously, water colors or poster paints are not the only means. There are music and conversation, as well as literature and construction, and the child should have a close acquaintance with and a chance at each and all of them.

Mozart's genius was awakened by a piano and a violin at the age of three or four. Einstein's imagination was kindled by the possession of a cheap compass when he was a child. Goethe's by marionettes. Who knows precisely what it is that lights a spark that sets a child on fire for the rest of his life? What we do know is that a child should have such inspiration around him, that he should be in the happy situation of being able to choose his influences, whether they are a book or a box of paints, three pounds of clay or balls of colored yarn. And we should arrange all these things to attract him by their neatly separated groups from which he is invited to choose, not confuse him with their disorder and jumble. Here, I believe, a specially strong plea should be made for the importance of a child's expressing himself in one of the plastic media (without in any way undervaluing the necessary development and encouragement of the child's communication by means of speech). There are intimate experiences that defy words and the child can lose his capacity of these experiences unless he finds a means to express them. They involve subjective emotions, feelings and sentience, all of which require visual symbols rather than words to communicate them.

The case for plastic expression has been best made by Herbert Read. Contributing an important article to "Education and Art," he writes: "Education has a two-fold purpose: to develop the personality and capacity of the individual, and to effect an understanding 'between man and man.' It is doubtful if the personality itself can be fully developed unless it can project subjective experience into concrete forms, and do this with increasing skill and exactitude; but obviously the second and equally important aim of education remains frustrated unless the individual can communicate subjective experience, and such experience can only be

communicated by specific symbols. Such symbols are effective as media of communication to the degree that they are expressive as works of art. If we do not encourage our children to express themselves in symbolic forms, we fail to develop the most efficient modes of communicating experience. We leave the world dependent on a language of thought and a mode of reasoning that can only express the narrow and exclusive realm of concepts and judgments. But that is not the whole case for education through art. However narrow and exclusive it may be, discursive reasoning is of the utmost importance for the development of humanity. But the vitality of thought is dependent on feeling. Again and again scientists and philosophers have confessed that their decisive moments of inspiration and invention have been metaphorical. That is to say, at the critical moment in the rational argument they have had to desert their abstract concepts and 'think in images.'"

It is, then, to help our children go beyond abstract concepts and "think in images" that we enter them on the early and, we trust, enduring experience of art. It is, as well, to "think in feeling, in personal emotion." And in this regard the importance of the child's use of color becomes paramount, for there is an emotional content and response to color which cannot be equally expressed in lines, which, after all, usually convey a story, an anecdote or a literal expression that might be as well communicated by words. There is also an exuberant freedom in the use of color, particularly in freely applied colors such as oils and poster paints (rather than stiff wax crayons), which emboldens an unrestrained expression on the part of the child. Clay too has the same emancipating effect and it can be made to express things which might not be managed by a recalcitrant pencil in unskilled fingers. However, if a child shows a distinct preference for drawing rather than coloring or modeling, one should not insist on his using color or clay. The major debate in modern art often appears to be between the draughtsmen and the colorists, so it hardly seems profitable to engage a child rigidly on one side or another. All that is required is to encourage our children to try their hands at various expressive and plastic media.

Fortunately for parents, a new book has appeared which is of eminently practical use in deciding what tools and materials to buy, and what art games to encourage among children. Written by Victor D'Amico and others, it is well titled "Art for the Family" (Simon & Schuster, \$2.95). It begins simply and directly to enlist your attention: "Art is for you! Do you like color? . . . bright colors like red and orange and yellow . . . soft colors like gray and beige and moss green? Would you like to invent your own colors? Do you like to touch pleasant things? . . . like petting your cat? . . . or feeling soft silk? Do you like to discover things? . . . drawings and patterns on the sidewalk? . . . or explore strange places? . . . If you do, then you'll like to . . . make feeling pictures . . . tell your ideas in clay . . . paint pictures of sound . . . make paper magics . . . build space designs . . . or any number of things." Sound good? It is good, and it

is brightly illustrated. It contains many useful suggestions on how to get children and adults started (no small task in some adult cases) and how to keep them going.

To these might be added other inspirational tricks, picked up from various teachers and books: 1. Draw a large block-letter S on a sizable sheet of paper. Have the child add to it in any way he sees fit—making it into a snake, a head and a body, or into any abstract design that appeals to him. 2. Crumble up a paper, then spread it out and have the child trace out the patterns made by the creases. Encourage him to vary the patterns. 3. Let the child make ink blots or drip paints, if he wishes, and work from the forms he has thus haphazardly produced. (Remember, we are after the experience of art, first of all, not works of art.) 4. Make some doodles on a large sheet of paper or have the child make them. With these as a point of departure, he may go on his own. Whatever the trick, whatever the medium, our aim is to get the child started with the means of expression we are making available for him.

Growth in self-expression. It is important, once again, to reassert our goal, for we must always refer to it in the education of our children in art, particularly when we discuss our role in it as parents. Our goal is to call out by inspiration and example the unique powers of creativity in each child, to help him develop, grow and mature in his own fashion. It is to be wise enough to help him master his means of expression so that he can communicate his particular vision of the world. We are not aiming at the child's creation of an art that has exact representation of nature, perfect perspective and proportion, but at personal observation and insight, spontaneous and individual expression in the child's art activities. We are interested, over and above all else, in his continuing growth as a fully-developed individual. Toward the end of "Art for the Family," the authors indicate some of the signs of this growth in the form of questions which the reader is expected to answer for himself:

"Everyone will grow in a different way and at a different speed. Look at your work for ways in which you have been growing. Compare what you are doing recently with the work you did a month or two ago. How is it different? Do you experiment more with your materials, like mixing new colors, inventing new textures and shapes? Does your work show that you are using your imagination more and finding new ways of expressing your ideas? Do you control your tools and materials better and make them do more nearly what you want them to do? Do you choose the material that is best for your idea and not force it to do what you have in mind? Can you work for a longer time without getting tired or losing interest in your idea?

"The most important signs of growth in art," the authors conclude, "may not show in your work at all, but perhaps you can notice some changes in yourself that tell that you are growing. Do you notice color, texture, pattern, and movement more in the world about you? Are you less afraid to try a new idea? Do you like and respect your own ideas more? Are you more understanding of the work of



PHOTOGRAPH BY A. F. BOZIO, COURTESY BETTY BRESSI AND QUEENS COLLEGE, EARLY CHILDHOOD CENTER, FLUSHING, NEW YORK

Children of the Queens College Early Childhood Center have their first experiences in painting. Sensitive educators tell us to let the children freely play with the materials of art, let them make mistakes so that they may also make discoveries.

others, and will you let them be themselves? Then you have grown . . ."

Although these questions are obviously addressed to adults, they can be used by adults to measure the growth in their children and to test to what extent they have been helpful in encouraging the child toward self-expression and independence. Often, it is true, the education of a child, even at a very early age, is confided to educational experts, particularly in art, and all our remarks are more in the way of helping parents to understand the role of the art teacher rather than to prepare them for the role itself. Nevertheless, the more the parent understands, the better he will participate at home with the child's growing awareness and expression. Parents can kill a child's impulse to creativity by indifference on one hand and too sharp criticism on the other. About indifference there is very little to say, if only for the reason that indifferent parents would not have read this far. As for an unduly critical attitude, this requires a real readjustment in adult thinking and the willing suspension of academic or conventional attitudes about art. No matter how one views "modern art" and its distortions, it might suffice merely to remember that we are not asking for masterpieces from our children, but simply a creative and unrestrained expression of their experiences. If, for instance, a child draws a picture of his mother with her arms indicated as much longer than we are accustomed to see them, it might relax the parent to realize that for the child a mother's arms are very important and he might be expressing that importance by exaggerating their length in his drawing. Similarly, as others have pointed out, when a child draws a horse with six or eight legs, he may be simply trying to indicate the speed he sees in a horse.

The part we parents might play to aid the teacher, where there is one, is by contributing to the child's increasing awareness, by showing him new possibilities by working along with him, by encouraging him with real understanding and enthusiasm, by inspiring him with our own example. We cannot hasten the growth of a tree by pulling on its branches, nor can we hasten the growth of a child by pushing him too fast. There is a natural rate of growth for most children and it would be well to have some knowledge of it. (Caution: The stages below may not apply to a particular child. To hold one back because he seems to be advancing too fast would be to misuse otherwise useful information about rates of growth. Similarly, to worry about lateness in developing is a needless affair. When the child is an adult, no one will care whether he learned to talk at three, four or six, and that certainly applies with even more truth to his ability in drawing.)

The first stage (from two to three or four years) might be called the age of scribbling. At this time the child simply moves his brush, pencil or fingers around for the sheer fun of watching them move.

The second stage (from three or four to seven or eight years) has been called the age of symbolism, when the child begins to draw figures which he says represent people

and things around him. As he grows older, the figures grow more intricate and precise, although ordinarily they are far from recognizable individuals.

The third stage (from seven to eight to ten or eleven years—these are all rough divisions) is reached directly from the second and with no visible break. It is a period of experimentation and attempted control. And it is primarily a transitional period to the next and last stage before young adulthood.

The fourth stage (from ten or eleven upward) is the most critical of all the stages of a child's art experience. It is also the most critical, it seems, in the life of the boy or girl, for it is the difficult period of puberty and adolescence. "Play has lost its enchantment and the child begins to worry about visual realism," Pierre Duquet explains in "Art and Education," "the child's poetic vision of his world gives way to a rational vision . . . The golden age of plastic expression is over; it has been replaced by what may be called the academic approach. If left to himself at this transition stage, he may well lose his first flush of confidence. Up to this point he was only dimly aware of his own awkwardness, but now the veil has fallen from his eyes and looking at his drawings impartially, he realizes that he is helpless to represent what he sees. The little world of his imagination is crumbling about him."

It is at this time in their lives that the greatest understanding is demanded of us, so that our adolescent children may continue to express themselves with freedom, and not let themselves become so self-conscious that their self-expression is destroyed. And it is at this time that both parent and teacher must work co-operatively with full knowledge and sympathy for their joint shares in the child's development. Even before this critical period, the child has been striving, as he must, for greater and greater control of his expression. That is part of the process of growing up. We must accept the human inevitability of it. And we can help by not making a virtue out of childish clumsiness or crudeness in art for its own sake. Sometimes, of course, it can be charming, as are certain unexpected adult expressions in the mouth of a child, but in time they will embarrass the child and us.

We can help our children in art as we try to help them in athletics once we recognize the importance of control and self-mastery in both activities. When, to take an example, we teach a boy how to swing a bat, we show him how he can achieve the greatest freedom and natural follow-through by handling the bat in an approved manner. The same is true for bowing a violin or applying a paintbrush. We fail a child when we do not aid him toward grace and control as he moves toward real and effective freedom of expression. As we can teach a child to speak without, we hope, forming the sentences and ideas he utters, so we should be able to instruct him in the vocabulary and grammar of art without defining and limiting his esthetic vision and expression. As for helping a child mature in art, one of the best books we can recommend in this regard is "The Unfolding of Artistic Activity" by Henry Schaefer-Simmern (University of Cali-

fornia Press, \$5). It is even more useful for adult art education, for which it seems primarily intended.

Familiarity with the world of art and its great history. A discussion of this phase of our essay might well have preceded everything else we have said, for our attitude toward children and art is determined as much by our attitude toward art as toward children. The photograph accompanying our opening paragraphs might have provided the occasion. It shows two little girls, one of them clutching a drawing board, lost in the study of a fine Seurat painting. Having tried their young hands at painting, the photograph seemed to say, they are anxious to discover the secrets of professional accomplishment. But even if there were no drawing board visible or ever used, anyone knowing the gay, sunny period of Impressionist art, when modern painting was in its childhood and modern painters were still fascinated with sunlight and texture, would understand the fixed interest of the two girls. They are in the painting, exploring its lights and shadows, its Sunday picnickers in neat French groups, its drawing of the boats on the river. And even if art as an activity might some day fail them, the world of art experience never will. As the child who can read is never alone, so the child who can see will never be in the dark. Throughout his life it will have meaning for him. It will fill his days with pattern, color and form. It will enhance his life and extend his vision.

If art is expression, as we have maintained, then the appreciation and enjoyment of art are expression transferred from the artist to the spectator. For the closer we come to the artist in his act of creation through appreciating his work of art, the closer we come to experiencing a creative act of expression on our own part. But each work of art must be felt as our own, or it will have no value and we shall have no experience. Although it would be an exaggeration to say that only those who have tried to paint can appreciate a painting, there is some element of truth in Goethe's statement that "one can only grasp what one can produce oneself." We might add that if one has not painted or experienced art creatively, then to appreciate art well will mean taking as much effort as if one had painted oneself. "Just as no one can discover his life purpose apart from the process of living," DeWitt Parker has written, "or the purpose of another except through sympathy; so no one can know the meaning of art except through creating and enjoying and entering into the esthetic life of other artists and art lovers."

One further remark about a child's familiarity with the world of art: Too many art teachers, zealously trying to avoid copying on the part of their students, deliberately keep their young charges from visits to museums and exhibitions for fear of the influences they might "suffer" from seeing the works of older masters. Actually, all good artists have worked with a thorough consciousness of the long history of art behind them, as well as before them. They know the masterpieces of their predecessors as no casual spectator ever can, and they have drawn, literally drawn, a great deal of their inspiration from their canvases. This acceptance of

influence on the part of the artist has been very well described by André Malraux in his "Voices of Silence": "Whether an artist begins to paint, write, or compose early or late in life, and however effective his first works may be, always behind them lie the studio, the cathedral, the museum, the library or the concert-hall. Inasmuch as painting, though representing or suggesting three dimensions, is limited to two, any painting of a landscape is bound to approximate more closely any other painting of a landscape than the actual scene depicted in it. Thus the young painter has not to make a choice between his personal 'vision' and his master or masters, but between certain canvases and certain other canvases. Did he not derive his vision from some other painter or painters, he would have had to invent the art of painting for himself."

Malraux perhaps exaggerates in his effort to assert historical influences and is unnecessarily harsh on the subject of personal "vision" which is certainly possible to prove by referring to such artists as the Douanier Rousseau, Giotto and our own Picasso. But, on the whole, his point is a valid one. As for Picasso, I've had occasion to question him on the subject of "influences." "What do you say to young painters," I asked him, "who think of themselves as so influenced by your work that they can't escape it?" "They should be influenced," Picasso replied and everyone at the dinner table laughed. "They should have parents," he continued stubbornly. "Like dogs with a pedigree, they should come from somebody. But they all want to be fils naturels (illegitimate offspring). Take me; some people say my father was Cézanne." "Was he?" "Of course he was!" Coming from an artist who has given the wheel of art the sharpest twist in its history, the danger of influences should consequently seem a fairly minor danger for parents and teachers to be concerned about in the art education of children. Visits to museums, repeated trips to the great works of master spirits will contribute to the encouragement and stimulation of the child; it will not lead, as some seem to fear, to his falling into conformism and academicism.

If there is any conclusion to be drawn from our study of children and art, it is this one: Don't let fear of anything occur in your relations with your children, and as a result no fear of expressing themselves freely and fully will ever occur to your children. If they do not become artists in the professional sense, it won't matter a great deal, if at all, for they will have become artists in living—free and sensitive in a world of beauty of their own creating. Having formed it, they will have formed themselves, and that is the real beauty of creative expression.

Joseph A. Barry is editorial director for House Beautiful magazine. This article, which appeared in the September 1955 issue of House Beautiful, was a pleasant surprise in view of the usual treatment of art in popular magazines. We immediately asked permission to reprint it for you, and our use of it here carries with it our compliments to the magazine and its editorial director for this fine article.

HERE'S HOW

Brief descriptions of successful art activities, emphasizing processes and techniques. Readers are invited to send short items for these pages.

PAINTING WITH YOUR BROKEN WAX CRAYONS

ERNEST M. ILLMAN

Many teachers find their desk drawers or storage cabinets filled with pieces of broken crayon. If they are too small for use, they usually go into the trash basket. Don't throw away your crayons, they can supply the material used for (encaustic) wax painting. This medium of painting has always produced results which were both fascinating and exciting to my students. While there are various ways to paint with wax crayons, I will describe the method I have found most satisfactory. (1) Various colors of crayons are sorted and placed in separate containers. I find the small concentrated orange juice cans ideal for this purpose because of their size. Make sure that all paper is removed from crayons before they are placed in containers. (2) A source of heat is needed to melt the crayons. A single-unit electric hot plate may do the job best, as it is light enough to hold in your hand when applying the fusing finish. (3) A water pan, not too deep but fairly large, is also needed. The cans containing the various colored crayons are placed in the water pan and this is set on hot plate. The water pan serves to hold heat around cans after the wax has melted and also prevents wax from overheating and burning. The water pan makes it possible to add turpentine to the wax crayons without the danger of igniting. The amount of turpentine added to crayons will depend upon the amount of crayons used and the desired consistency of the melted wax. The turpentine will prevent the wax from hardening too quickly, but for the best results use the turpentine sparingly. After the water in the pan becomes hot enough to melt the crayons, the hot plate may be turned off or to a low temperature (if the hot plate is equipped with a switch control).

The material on which to paint may be of various types as long as it is fairly brittle and does not have a greasy surface. Cardboard, beaverboard, masonite and wood are among the many types of surfaces that make good substantial backgrounds. A flimsy board may bend and cause the wax to crack. The size of brushes used will depend upon the size



An electric hot plate is held above the crayon painting to fuse and melt the wax. Crayons were previously placed in cans within a water pan, melted, and thinned with a small amount of turpentine before application with a wide brush.

and type of work, but for the greatest freedom and good paint coverage, a wide (stiff or soft bristle) brush is recommended. The wax as it cools may coat the brush, so a rag with turpentine should be used to keep the brush clean. Warm water and turpentine will clean the brushes after using and before the student goes from one color to another. Remember that a clean brush helps to prevent the making of muddy colors! You may find that your students desire to mix various tints and tones, so keep a few extra containers available for this purpose. As they are used they may be placed in or removed from the water pan. Painting with crayon wax differs from painting with other mediums in that it dries fast and lends itself to the technique of glazing and scumbling. Layer upon layer of wax can be built up quickly, and exciting colors and effects can be obtained with a small amount of experimenting. During the painting process, or after the painting is completed, lay the board on a flat surface. Hold the hot plate about six inches above the painting and heat until the wax begins to glisten. (Pot holders will come in handy for holding the sides of the hot plate.) Notice how the wax begins to fuse as it melts. You may control the fusing action by withdrawing the heat from the board, or by tilting the board in a rocking manner. Much can be discovered in experimenting with fusing the wax crayons.

Ernest M. Illman taught art in Greensboro, North Carolina.



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ITEMS OF INTEREST

Plastic Spray Out of ACROLITE'S research laboratory comes a new plastic fixative spray. It's a delightful peppermint scented spray that is also reworkable after "fixing" layouts and other types of art work. You can letter over the "fixed" surface with water-color paints, ink, or pencil. A special blue and red label was designed to distinguish this new peppermint scented spray from other ACROLITE sprays.

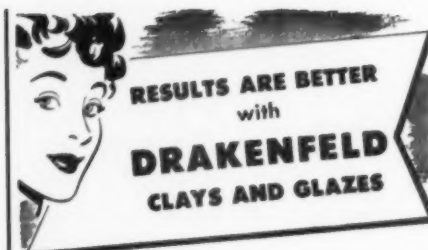


Paint Kit Pictured here is the new combination screen printing and finger painting assembly recently placed on the market by Binney & Smith, Inc., 380 Madison Ave., New York 17, New York. Simplicity and usefulness were the controlling factors in developing this new item. Even small children can make personalized greetings, place cards, posters, gift wrapping and many other colorful items for school and home. The kit includes six large tubes of paint in assorted colors, sturdy printing frame, two mesh screens, squeegee, crayons, finger-painting paper, and helpful instructions. See your school supply dealer or write the company for details and prices.

Poster Contest The fortieth annual poster contest for elementary and secondary school students has recently been announced by the sponsor, The American Humane Association. The purpose of this contest is to focus attention on the need for consideration of the rights and welfare of all animals. Subject matter of the posters may include anything in the animal world—pets, wildlife, farm animals, birds, fish, etc. Any theme which deals with the general field of animal protection or the prevention of cruelty, abuse, and neglect is eligible for consideration. Cash prizes will be given for the best poster in each group.

Write the sponsor for entry blanks which give the few simple rules and tell how to submit entries from your school: The American Humane Association, 896 Pennsylvania St., Denver 3, Colo.

(Continued on page 36)



Let students use clays and glazes that are made for each other. Here are a few suggestions from the Drakenfeld line. All are for Cone 06 fire.

Cone 06 White Casting Clay 68203

Just add water and adjust to proper consistency.

Cone 06 White Plastic Clay 68204

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Cone 06-02 Matt

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Cone 07-02 Crackle

Cone 07-02 Fancy Art

Write for catalog which includes details on dry and liquid overglaze and underglaze colors, kilns, wheels and pottery supplies.



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wire art

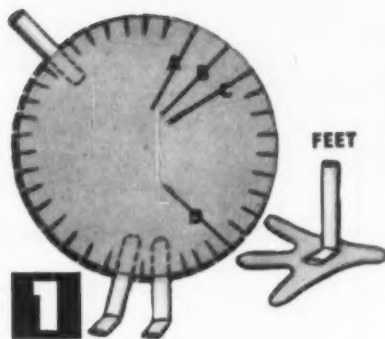
A fascinating new hobbycraft, based on the most colorful and versatile art medium development in years.
SIMPLE . . . just a few turns of SUJI wire bring to life a bright array of beautiful wire miniatures, knock-knocks, party favors, ornaments, gifts.
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CREATIVE ART IDEAS



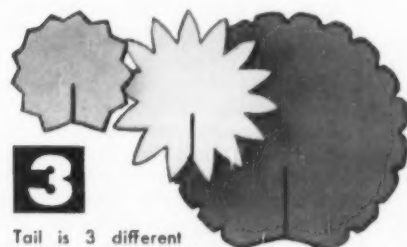
1

Paste together at center, two 4½ inch circles. Slits A, B, C and D are 1½". Slash around edges. Insert straws for neck and feet as shown.



2

Cut wings double. Slit 1½". For head paste straw between 2 circles. Add eyes, bill and wattle.



3

Tail is 3 different size circles. Slit 1½". Decorate with Tru-tone No-Roll Crayons, Bull's Eye Paper and Vivi-Tone Powder Poster Color. Assemble. Bend feet apart to make stand.



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A SLIT AND SLOT TURKEY

Holidays are happy days, filled with inspiration for young artists. Harvest time is a colorful time, when Art lends itself to capturing the vividness of the fall coloring in all its glory. And who would not like to make his own turkey, decorative for the festive table, bright and fascinating in the schoolroom. This gay young bird is made of wonderful, versatile Milton Bradley Bull's Eye Construction Paper, merely by cutting the shapes, then putting them together with slits and slots and adding dabs of quick-sticking Adhezo when inserting the neck, head and legs. One soda straw is all you need. Before assembling, paint the bright feathers on with brilliant Vivi-Tone, Milton Bradley's outstanding, smooth-flowing Powder Poster Paint which will never chip, crack or peel off. Tru-tone No-Roll Crayons will make wonderful feather detail and add vivid color to your royal bird. Milton Bradley Bull's Eye Construction Paper will crease without cracking and take any art medium to perfection.

Brighten harvest time with a flock of SLIT AND SLOT TURKEYS. They will be colorful and gay. Make them any size, following the general directions found in the diagrams. But whether you make turkeys or undertake any other Art Project, remember that it is the RIGHT materials that count most. The RIGHT MATERIALS are art materials MADE BY MILTON BRADLEY to work as a team. MAKE MILTON BRADLEY the ONE COMPLETE SOURCE FOR ALL YOUR ART MATERIAL NEEDS.



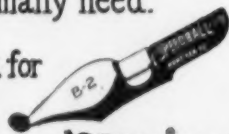
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ITEMS OF INTEREST

(Continued from page 34)

Art Films Catalog Published by International Film Bureau, Inc., 57 East Jackson Blvd., Chicago 4, Ill., this catalog gives brief but adequate and accurate descriptions of 16mm. art films for school use. In addition to subject matter, the running time and rental and sale price of each is given. The films are grouped in 14 classifications, covering the principal branches of art: painting, architecture, American nature arts, industrial arts, museums and several on handicrafts—to name some of the categories. And you'll find, after reading about these films, that appropriate age levels of interest will suggest themselves to you. The material is written with this important point in mind.

For your free copy of this film catalog, simply write the company and ask for a copy of Films for the Study and Enjoyment of Art.



Ceramic Colors A new 18-jar kit of ceramic colors and glazes is now available to you. The Re-Ward "Professional" Sampler Kit contains 18 of their most popular colors and products, including under-glazes (Tru-Tones), dull finish colors (Velvets) and such unique glazes as Bead, Suede and soft Transparent Matte. It also includes a jar of ceramic mender and a 12-page instruction booklet. Originally designed for professionals to complete their palette of colors and finishes, the kit is also excellent for beginners. It permits an introduction into ceramic decorating and coloring with a nominal investment. The kit is also ideal for color and finish experimenters since the variety of colors and finishes permit many effects. For further details and prices, write the manufacturer, Re-Ward Ceramic Color Mfrs., Dept. SA, 1985 Firestone Blvd., Los Angeles 1, Calif.

New Curriculum Materials Two important and helpful art education publications. The first is an easily read, comprehensive outline called "Grade Level Art Experiences Outline." A single, special outline has been prepared for each grade in the elementary school: kindergarten, one for first and second grades, third and fourth, and one for the fifth and sixth. Each grade outline contains valuable suggestions on the following five points: growth expectancies; subject matter content and the sequence of experiences; steps in developing an art activity (1) building a background of experiences, (2) motivating the activity, (3) meeting success during the work period, (4) meeting difficulties during the work period, (5) evaluating the experience; time allotment suggestions; tools and basic materials. The second publication is entitled "How Children Develop in Picture

(Continued on page 38)



DECORATING CLAY BEFORE FIRING

Even though students may be too inexperienced to decorate with glazes, there are many simple but effective methods of texturing unfired clay to give unusual effects.

Here's an easy yet satisfying project for beginners. Have students roll out a piece of clay so that it resembles a tile, then let them make hand impressions into it. This type of piece will make an especially interesting wall plaque or decorative piece after firing.

On larger pieces, such as free forms or bowls, shells, toothpicks, buttons or other similar objects make interesting patterns when pressed into the soft clay. In making over-all patterns, you'll find that overlapping the impressions rather than scattering them makes a more pleasing design. If they are available, small twigs, berries or leaves may be used.

For more advanced students, decorating with slip is not too difficult. Using a lighter or darker color than the clay, they can dab it on with a sponge or rub it in with their fingers. If the piece is to be tinted rather than covered completely, use a slip of thin consistency.

If a finish is desired, a thin coat of clear glaze may be applied to bring out the texture of the piece. For craze-free results, be sure to use a matching glaze.

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are matched to eliminate crazing. Specially formulated for student use, they are completely leadless (NON-TOXIC) and meet all the requirements of good classroom materials.

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*Flo-master inks also available in yellow, purple, orange, brown.

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FELT TIP PEN



ITEMS OF INTEREST

(Continued from page 36)

Making." This contains many carefully chosen illustrations accompanied by a simply written, clear text in large type. Text and illustrations may be seen together. The illustrations are reproductions of actual art work done by children in the Denver Public Schools under regular classroom conditions. This booklet may be seen page by page, or it may be spread out like a map so that one may see the children's art work comprehensively and comparatively like a developmental chart. A separate booklet has been written for each of the grades, one, two, three, four, five, six. Those interested in securing both the "Grade Level Art Experience Outline" and "How Children Develop in Picture Making" may write to the Business Office, Denver Public Schools, 414-14th St., Box 5, Denver, Colo. Enclose \$2.50 with your order, and the material of eleven pieces will be mailed to you prepaid. Both publications were written by Edith Henry, Supervisor of Art of the Denver Public Schools, and published by the Dept. of Instruction of Denver. Both have been developed to be used with the guide "How to Do It" series.



Make Wire Forms A new use for multi-colored copper wire has been developed by X-acto, Inc. Pictured here is the set recently introduced by the manufacturer. It contains a large assortment of wire, jigs, tools, cement, and wire cutters. In addition, there is a booklet which gives ideas for using the materials, plus helpful drawings showing the technique of using the wire to make a variety of shapes and forms. Some of the suggested uses are party favors, ornaments, gift items, action poses, animals, cars, airplanes, etc. If you make a mistake or wish to re-use the wire, simply unwind it and start over. Called SUJI wire art, this material may also be used in combination with other craft materials such as pipe cleaners, raffia, ribbon, etc.

See this new package at your school supply dealer or write for details to X-acto, Inc., 48 Van Dam St., Long Island City 1, N. Y.

American Education Week The NEA and other interested groups are sponsoring the 35th observance of AEW, November 6-12. A folder describing material available to help organize programs in schools emphasizing the importance of education is available from American Education Week, NEA, 1201 Sixteenth St., N.W., Washington 6, D.C.

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BOOK-SAVER® is the original liquid plastic adhesive for book-repair and book-making. Although most of it is sold to schools for classroom book repair, a sizeable volume goes to bind magazines and reports, hinge loose sheet music, and bind office records for permanent filing. Perhaps that's why so many teachers keep a squeeze-bottle of BOOK-SAVER among their working supplies. No other adhesive has clear when dry, remains flexible, does not get sticky. It's so easy to use even third-graders can bind loose drawings, mount, mend torn sheets. An 8-ounce squeeze-bottle with handy applicator tip, enough for many "binding and sticking" jobs, costs only \$1.95.

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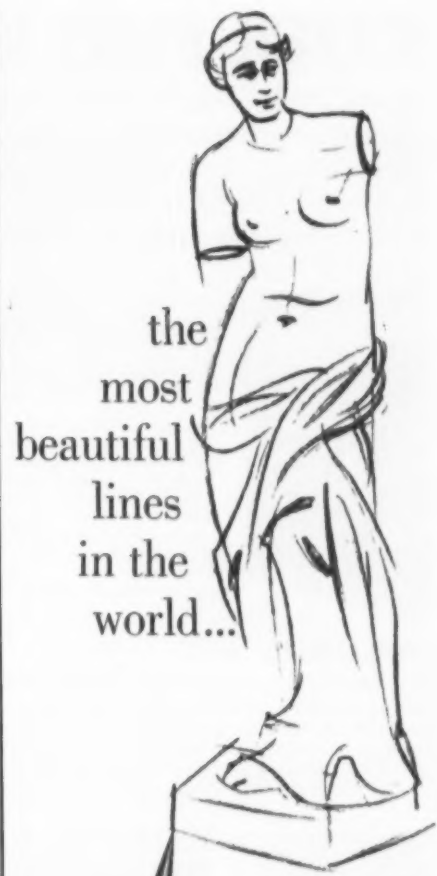
Enameling Kiln Of interest to copper
enamelist will be the new features added to
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moval of the top; and the lid has been re-
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conducting refractory cement for extra pro-
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Imported Inks Gold, Silver and White
inks are among the new importations from
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the brush stroke as fine pen lines, these in-
tense, concentrated inks are attractively
bottled in a popular 3/4 oz. size. They cover
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ulars and prices.

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hesive for splicing the ends of yarn has been
developed by Adhesive Products Corp.,
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York. Called Splicegrip, the operator
merely applies the adhesive to the tips of
the yarn and the splice is made smooth and
secure. Knotting of yarn is eliminated.
Write to the company for further details.

Holiday Films A new, colorful 20-page
booklet illustrating and describing appro-
priate Thanksgiving and Christmas filmstrips
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Many new materials being offered for the
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in this booklet. It also offers two special
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group of the regular filmstrips specially
selected for use in school or church. Copies
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(Continued on page 41)



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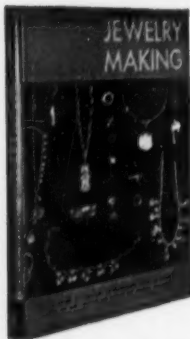
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by D. Kenneth Winebrenner,
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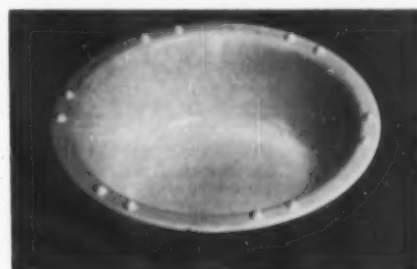


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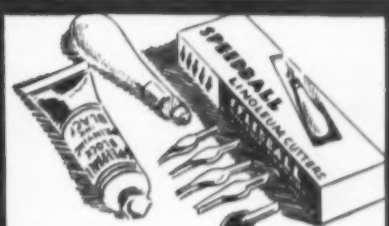
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LETTERS

Teasing the Editor Sometimes when we get letters from our special friends we never know for sure who is kidding whom or whose leg is getting pulled. One of these letters from an intelligent, beautiful art teacher (whose address is omitted for obvious reasons) had this to say in part: "Have your ears been burning lately? I'm giving a teacher art workshop at . . . University, and I've given your editorials to some of my teachers for oral reports. Take a bow, sir, you deserve it. One of the projects is a short oral report on assigned reading. It's the smartest thing I ever did because the gospel gets told in thirty-three (number in class) ways in easy to give and take doses."

"Yesterday one teacher reported on 'Beauty and the Beast' (School Arts editorial for May 1954) and discussed the merits of School Arts. We've covered most of the editorials. And while I'm on the subject, I told a bunch at the Cleveland convention about 'Getting Good Gradually' (editorial for May 1955) and it worked its way into all sorts of conversation, especially at the bar. When I got home I used it in a design on a mug and gave it to a particular friend who particularly needed it. Hope you haven't taken out a copyright."

We Blushed at This Another friend, who teaches art education at a leading university and is likewise intelligent and beautiful, wrote the following: "Today I picked up the October School Arts and started to leaf through it while coffeeing. Well, in my own clever little way I gulped School Arts down and managed just to sip the coffee, so I could quite legitimately finish School Arts, even the ads, before rinsing the coffee cup. In other words, I was delighted with the issue, and found it full of things I wanted to read and use right away. The editorial, and other glimpses of the editor, finally made me realize what I'd sort of suspected all along—that the editor of the magazine has managed to stay a sensitive person in a world that's awfully mixed up."

"Tomorrow, I'm going to start some arguments in class about 'creativity,' and I plan to use several things from this issue, including the editorial. I have already made the one on the editor's musical education ('I Don't Like Music,' editorial for February 1955) a standard part of the course, as a prelude to exploring elementary education experiences in art. To get back to the October issue. The photography article was good for those of us who feel defeated by magazine suggestions involving complex and expensive equipment and techniques. It might even start us, and later we'd dare to get more complex. A similar sense of reality pervaded the McHenry County article."

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CHILD GUIDANCE THROUGH ART

Art can furnish clues to teachers for better understanding of children and, thereby, lead to improvement in classroom instruction. The visual arts, in contrast to other forms of expression, are relatively unstructured and provide opportunities for arrangement and invention which are almost limitless. Many teachers do not realize that for this reason the visual art experience can contribute data which is invaluable when used together with that secured from, for example: creative writing, informal conversation, spontaneous play, results of standardized tests and case study material found in school files. Some of the kinds of information a teacher can gain concerning children through their art will be briefly cited in relation to three illustrations available for this page. Each is a child's expression of "What we do for fun in our family."

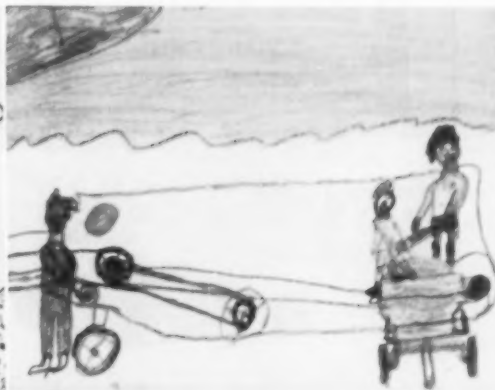
Some precautions in the use of art as a source of guidance are in order, however. First, the art experience must be one wherein the child is free to incorporate his own ideas and feelings in his work and to devise and organize visual art symbols in keeping with his way of seeing and knowing. A directed lesson or a pattern copied do not reveal unique individual characteristics. Second, several art expressions preferably compiled periodically are to be desired. A single measure of achievement, as one drawing, offers only beginning clues to an understanding of a child. Third, interpretation of child art expression as the inferring of meaning in his use of subject and form, such as color brown for example, is to be done with extreme caution, if at all, by the classroom teacher. Human behavior in terms of its cause and effect is infinitely complex and in its depth aspect is well left to the trained psychologist for analysis.

The visual art experience tends to reveal what aspects of the world about him the child perceives: the human relation-

ships he values, the satisfactions he experiences, and the kinds of ideas which interest him. Picture No. 1 indicates that fun includes joint family recreation excursions. Pictures No. 2 and 3 suggest that, for these boys, it is fun to help father with the seasonal work on the farm. The way the child works in his art, what he produces, and what he has to say about what he has done discloses his way of organizing and communicating that which has meaning for him. Concepts of the human figure in the pictures by the 8- and 9-year-olds are relatively detailed and show specific action as compared to the simpler, less well articulated and generalized schema which is natural to the 5-year-old. Clear and definite lines and masses in the first two pictures suggest muscular control and strength.

The coordination indicated in the use of the medium in the third picture is adequate for that of a 5-year-old. In this effort Peter worked eagerly and rapidly, words gushing forth at intervals as he relived the experience, independently clarified ideas for himself and, to the dismay of his older brother, failed to include him in the picture. His work as a whole is rich in detail and decorative in contrast to the other two in which there is a tendency to organize in terms of the visual or surface aspect of things. One wonders if the latter tendency is due to teacher or parental influence. Glenn's and Jay's efforts also suggest that their interest is centered in the people with little attention paid to details of the surroundings. Thus, the visual art experience can furnish clues to the teacher regarding the general experiential, conceptual, physical and artistic development of the child. This information, if utilized by the teacher can confirm, extend, and make more meaningful other data in her possession and enable her to better plan, select and pace learning experiences with regard to the children in her charge.

Drawings by different children on the theme, "What we do for fun in our family." 1—"Dad and grandmother watching while we float on the lake," by Jay, age 8; black ink. 2—"Peter and me, helping dad with the grain while he oils the machine," by Glenn, age 9; crayon. 3—"Me helping dad; our dog, and a dark cloud full of rain," by Peter (Glenn's brother), age 5; crayon.



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Dr. Ralph Beelke is head of the art department at State University of New York Teachers College, Fredonia, New York.

The Naked Truth and Personal Vision, by Bartlett H. Hayes, Jr., Addison Gallery of American Art, Andover, Massachusetts, 111 pages, price \$3.75. This book is an outgrowth of an exhibition held at the Addison Gallery and is designed to examine certain ways of thinking by which painters and sculptors are often guided. Because it stemmed from an exhibition this book, unlike most, uses the text to illustrate the pictures rather than the usual procedure of using pictures to illustrate text. This treatment helps the book achieve its purpose in an excellent manner. The book is divided into three parts. Part I is a discussion of the many aspects of **truth** and points out that truth in art is a matter of personal interpretation and not conformity to fact. Part II discusses **style** and the part played by style in expressing the particular truths with which each artist is concerned. Part III is a discussion of **vision** and points to different kinds of ideas artists are interested in. Emphasis is placed here on the process rather than the thing.

Reference is made throughout the book to musical and literary terminology in the belief that many readers are more familiar with these forms and that the use of references to them would act as a crutch in helping understand the language of painting and sculpture. As this technique would indicate, the book is intended for the layman but it would also be good food for the expert. The latter often forgets the fact that art provides many answers and in so doing has value for aiding in the struggle we make to become more human. This is an excellent companion to the author's earlier *Layman's Guide to Modern Art*.

Catalogue of Color Reproductions of Paintings, 1860 to 1955, Unesco, Paris, 1955, 296 pages, price \$3.50. This volume is the third revision of the Catalogue which originally appeared in 1949 and was first revised in 1952. The book contains reproductions of and information on 754 items representing 150 artists. This is 191 more items than were listed in the 1952 edition and with its companion volume, "Catalogue of Color Reproductions of Paintings prior to 1860", probably comes closer to the "imaginary museum" of Malraux than any other volume. Unesco, in systematically building up archives of color reproductions of paintings, collects copies of all reproductions presently available. Selections for the catalog are made from this collection. Experts make their choices on the basis of: 1. fidelity of the reproduction, 2. significance of the artist, 3. importance of the original painting. Because of this selective process the catalog is a reference of quality and not a mere listing of

new teaching aids

available prints. In this manner it achieves its purpose which, according to the preface, is not only to encourage "the distribution of the best available reproductions" but also to "secure a steady improvement in their quality and to coordinate their production." This is a very valuable reference and will be welcomed as readily as were the first two editions. Columbia University Press, 2960 Broadway, New York 27, N. Y. is official distribution agent for Unesco publications.

New Essays on Art, by Frederick Taubes, Watson-Guption Publications Inc., New York, 1955, 96 pages, price \$2.95. The collection of essays which make up this book first appeared in the pages of *American Artist* magazine during the years 1950-1954. Most of the twenty-two essays are very brief but the range of subjects covered is quite broad. There are thoughts on artists, art critics, modern art and even art education. Taken in monthly doses these essays might be digestible. With so much vituperation in so few pages, however, the total effect is one of depression. The author's comments on art education indicate his lack of knowledge or understanding (one isn't sure which) relative to what today's art teacher is trying to do. He lumps teachers who favor "creative teaching" with others in the art world who do not agree with him and insists they bow to the "diffused nonsense that emanates from the general direction of our Modern Museum." Mr. Taubes would do the very thing he is fighting against, namely, setting up dogma that must be followed. The essence of art is the opposite of dogma and insists on the personal response. Mr. Taubes thinks himself a critic but in this book of essays there is little "criticism."

Linoleum Block Printing, by Francis J. Kafka, McKnight & McKnight Publishing Co., Bloomington, Illinois, 1955, 84 pages, price \$1.25. Beginning with a short history of block printing, this book takes the reader through a series of block-printing problems from the simple to the complex. It considers the nature and manufacture of linoleum; printing monograms, greeting cards and letterheads; converting a photograph to a block print; printing in more than one color; printing on textiles; the use of a printing press and other uses of linoleum. The book is intended primarily for the beginner in the craft and is not concerned with the fine art aspects of the printing medium. The book is well illustrated, clearly understandable and could be of great help to a teacher introducing the print process.

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ALICE A. D. BAUMGARNER

Address questions to Dr. Alice Baumgarner, State Director of Arts Education, State House, Concord, New Hampshire.

questions you ask

We are told that children need stimulation to draw. What about the pupils who do not care to try? Those who feel they cannot succeed? Those who don't know how to go about it? Canada

You have a problem that is much larger than whether a child will draw when most of his classmates are doing so at your suggestion. Why do some children refuse to join in games, or reading, or listening groups? Why do some children withdraw from any kind of new or challenging situation? Children learn to fear failure. One way they can avoid failure is to refuse to try. This may be a child's way of controlling life by refusing to meet it. Study this child carefully. Help him to be successful in several kinds of situations. Be sure that he knows that you approve of him. Let his peers and his parents know of his success. This process of building again the child's trust in adults may be a long one. You are in a favored position to help him overcome his fear, release his tension, and start him to learn.

You may refer to any recently published book on art education, or magazines such as this one to read of ways teachers and pupils have approached art experiences through a variety of materials. The pupil who has been told that he cannot draw certainly cannot gain self-confidence if he is made to stumble repeatedly over his failures. Why not try clay? Or challenge your pupils to find ways in which sawdust may be used as an art material. You will find that much planning is entailed in helping several self-selected groups work in different materials at the same time. You will be rewarded by learning more about your pupils, their aptitudes, their concerns and their interests. Your pupils will have more opportunity to think for themselves and to learn to make their own decisions. They will have more opportunity to teach each other and to learn from their peers.

Once you have your pupil's trust you may help him with his problem of drawing by helping him to look with more care at the object he wishes to draw. It may help him to have a completely new way of drawing suggested. Have you tried sketching with black paint with a wide bristle brush? Or a big round stick of chalk, or a flat crayon, or finger paint? Different children will be attracted to different processes. It's important that you help each child to find something he can use, help him to have interesting experiences which he wants to talk about with words or color. Assure him of your understanding and interest. Encourage him by expressing your appreciation of his efforts. Give him

the help he needs to increase his skill. Your efforts to help the child to build self-confidence must be consistent and continuous in all of your association with him.

Supplies are very limited. What do you consider as essential? Vermont, Maine

You might ask your school board to order for you plenty of tempera or poster paint, large bristle brushes and several reams of paper. Samples of supplies will be sent to your superintendent or school board by school supply houses or you might arrange to visit with the men who represent manufacturers and set up exhibitions of materials at conventions. Some of the manufacturers of art supplies have prepared lists to help you with your problem. Look at the advertising in this magazine. You would hardly want to stop with such limited offerings. You and your pupils can have many splendid learning opportunities through planning, collecting, organizing, labeling, storing, selecting and using scrap materials. What exciting times children can have with wire. Have you tried drawing with wire? Decorating with wire? Using wire for skeletons for papier-mâché? Constructing mobiles with wire?

Isn't there a clay bank nearby where you and the pupils can go dig clay? Many books will tell you how to store the clay in crocks or galvanized pails and prepare it for use. You might be near a sawmill where you could get sawdust. Mix it with paste made from gloss starch or a cooked flour paste and have a good modeling material which will harden and hold firm. You or the pupils would be buying a box of starch. But one box will make gallons of paste. You may prefer to make pulp of old newspapers torn into small pieces and soaked in water for a day before you squeeze the pulp dry and mix with paste. Children sometimes find it easier to crush newspapers and tie them into the semblance of shape, then use strips of paper in paste to round out the object they wish.

You can have a variety of sketching and painting experiences for your pupils. They can paint puppets and other papier-mâché creatures and stage scenery, do stenciling, vegetable printing and spatter. Accepting your budget limits can be a challenge. Let nothing interfere with your presentation of a good program of art education. You will find usually that once you have the parents see how well the pupils can handle materials and how many things the children can learn that somehow more supplies will be provided.

Is This All Right?

EDITORIAL

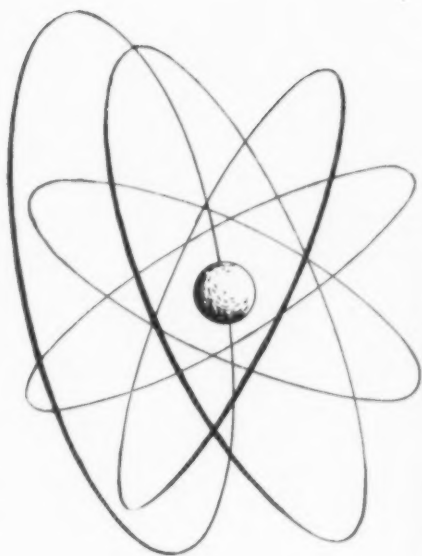
When a child shows you his art product and asks, "Is this all right?", what do you say to him? Do you feel that your position as a teacher requires you to criticize his work and find some way in which it may be "improved," so that he may be stimulated to greater effort? Or do you have some stock answer like, "You're doing fine," which avoids the necessity for you to commit yourself and eliminates the danger of imposing your own ideas on the child? Or have you discovered that with many children it is better psychology to find something about the child's work which can be praised, even if it is no more than the way he signs his name, and dwell lightly on any specific criticism? Maybe you have a stock reply like one of my own, "What do you think?", which turns the answer back to the child. The teacher who has very definite ideas and concepts may find it very difficult to restrain his suggestions. The teacher who is uncertain may be puzzled and reproach himself for not knowing what to say. Any reply should stimulate the child to think.

We cannot avoid influencing children, whether it is by what we say or by what we don't say. Neither can we escape the necessity at times to do some sort of evaluating. The big problem is whether we are evaluating the child or his product. Too often we do neither, but merely end up by evaluating ourselves in the judgment we make of others. Dedicated teachers are more concerned with the child than with any art product he produces, and they try to look beyond the actual physical product to see what kind of growth took place within the child as he worked. They are more concerned with what goes into the child's head and heart than with what goes on the paper. Because every child is an individual, different in both background and foreground, all sorts of influences affect how he thinks and feels. And if the art work is his own expression it must invariably be different from others, and it must be evaluated in terms of the individual child. We can evaluate each child only up to a certain point, for we can never explore completely the depths of his own unique personality. Teachers can never be completely objective, for they, too, are unique personalities with different backgrounds, and foregrounds, and their own eyes are not completely reliable. That is what a great religious leader had in mind when he said, "Judge not, that ye be not judged." That is why art educators find it increasingly difficult to agree with administrators who feel that the teacher should be able to keep a running tabulation on his judgment of each child in relation to set standards.

We can check attendance, but we cannot confine the child's mind. We can check the work he has completed but we cannot evaluate hidden thoughts and feelings. Instead of evaluating the child it would be far better if we evaluated ourselves, for we are in a much better position to do just that. We should constantly evaluate ourselves and our programs to see whether we are offering each child variety and depth of experience, to see whether we are encouraging him to explore and project his own feelings and thoughts. If we can help each child to be objective about himself he will be far more able to judge his work than we adults who live in a different configuration of influences and experiences. We must remember that children are more like each other than like adults, and if we can get children to be objective in their judgments they may be able to appraise the work of their own peers better than any adult. If art education is to be effective, we must help each child to better judge his own work, to better understand his own feelings and potentialities, to better organize and better express his own honest thoughts. We must help him be not only tolerant but genuinely appreciative of the honest expressions of others who are unlike him. We must help him see through his own eyes, express his own thoughts and feelings, live in his own world.

When a child asks, "Teacher, is this all right?", we may be falsely flattered to think that he is seeking the approval of an adult. It could mean that he feels insecure in his own judgment, or that the teacher is so dominant in his thinking that he is trying to please her instead of himself. If the child frequently turns to the teacher to see if he has the right answer it means that the teaching has been ineffective. Our job is to help him find his own solutions within the framework of his own experience and capacity, never to impose our own adult solutions upon him. This does not mean that the teacher merely makes materials available. The job of helping each child find his own answer is much more difficult than it is to get him to accept an answer which we have concocted from our own experience or borrowed from the notebooks of others. But when a child has the experience of discovering his own solutions, making his own decisions, and developing his own judgment, his personality is permanently enriched. That is the highest aim in education.

D. Kenneth Winebrenner



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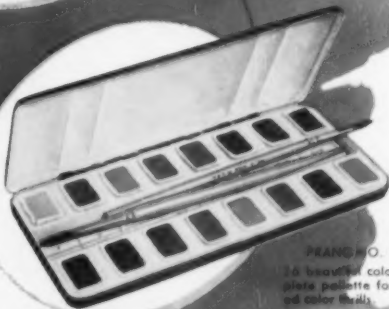
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